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THE UNIVERSITY OF ALBERTA

# Mythically-Based Curriculum: A Passion For the Possible

BY

Kathleen S. Berry

A THESIS

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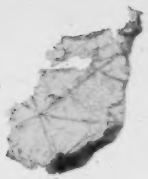

Dedicated to

Barb and Bill Laws

and

Dorothy Heathcote

May Their Good Works

Go On Forever

In Memory of

Thirteen Chinese Friends

who shared laughs and loves

with me when we were all

students in England. I

pray we will be able to meet again in China.

ABSTRACT

It appears that teachers and students who are entering modern contemporary classrooms are immersed in the domain of a techno-scientific curriculum that influences educational experiences of relationships, of thinking, and language. The atmosphere of the techno-scientific curriculum tends to embody the essence of the techno-scientific theories resulting from the philosophical and historical incumbents, logical positivism, and the scientific method. Furthermore, this techno-scientific curriculum is experienced by classroom participants as a phenomenon of boredom. Boredom creates a problematic condition for curriculum relationships, thinking, and language. In an effort to recover a sense of the initial calling to educate, to lead and guide others toward their maximum human potential, I was led by a desire to find an educational environment that recaptured as much as possible the "spirit" of education without the ephemeral abstractness of the metaphysical. I searched for an educational context which contained elements which addressed the preceding problematic condition of boredom.

The curriculum embodied by Dorothy Heathcote, a drama educator, appeared to contain hidden spheres of a different educational experience from the techno-scientific curriculum. The structures of experience in Heathcote's

classes appeared to be different from those of the reigning realm of techno-scientific experiences. Months of participant observations, conversations with participating students, and personal emulation of Dorothy Heathcote's style of drama curriculum exposed a recovery of a mythically-based curriculum.

The method of interpreting the observations, conversations, and personal participation was borrowed from the fields of hermeneutics and phenomenology discussed in Chapter Two. The major themes are discussed under the following headings:

| | |
|---|---|
| Chapter Three: | The Experience of Mythical Relationships in Education |
| Chapter Four: | The Experience of Mythical Thinking in Education |
| Chapter Five: | The Experience of Mythical Language in Education |

The final chapter discusses the implications of a mythically-based curriculum in a post-modern vision of curriculum.

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## CHAPTER ONE

## THE STORY OF HOW WE BEGIN TO FORGET

### A Statement of the Problematic: Boredom

This story does not concern itself with teaching or just learning. This story is about a relationship which occurs when the teacher and student encounter each other in the face-to-face experience of daily existence, an intersubjective relationship that is mediated by an object--the curriculum (Watkins, 1981). However, this intersubjective relationship seems to be impaired by adverse conditions that exist between the teacher and students. These conditions between teacher and student are characterized by the phenomenon of boredom which penetrates the essence of curriculum. This phenomenon of boredom in the educational curriculum becomes problematic for interpreting and understanding the meaning of education.

The primary purpose of this chapter is to provide a brief existential understanding of the phenomenon of boredom. An understanding of boredom is amplified not as a cause and an effect of the techno-scientific orientation to curriculum as it tends to be described in traditional scientific research, but rather it is perceived as an ominous, sterile existence between teacher, student and curriculi. This situation as it exists renders the

educational relationship meaningless and lifeless. It should be understood that boredom as a state of existence develops as a constant on-going condition between adult, child and curriculum. Boredom in this study will focus on what is actually a story of forgetfulness about the meaning of our vocation as educators. Boredom becomes problematic when structures of technology structure our relationships, thinking and language in education.

The Experience of Boredom

A constant recurring theme in the following anecdotes is the vitiating presence of boredom for teachers.

Barbara, a highly praised infant-school teacher, and Ishbel, an award-winning teacher, have just retired after thirty-five years of classroom teaching.

"Nothing's changed," Barbara notes.

"Same ol' stuff," echoes Ishbel.

"The kids are still great," they temporize.

"But could hardly wait to leave."

"All this foo fa rah ... new this, new that ... it's all so boring." They both achieve a discerning consensus. Penny's, effervescent personality outside the classroom radiates excitement about teaching and children. But even she claims wearily, "I'm so sick of it; parents telling me what to do, principal telling me what I do, administrators ... I wish I could just close my door and be with the kids."

The students echo the teachers' experience. On the second Sunday in September, Reverend Wilson calls the

children up to the front of the church. "How was your first week at school?" he asked.

"Boring!" chanted the children in unison.

"Booooor-ing," says eleven year old Brea when asked what she thought of school.

"Boring, boring, boring" sings Brea's friend, Sam.

And Pam knows that her son Chris' morning stomach aches are really a hidden message that 'school is boring' for Chris. Although only age eleven, Chris' experience resembles the metaphorical experience of Gregor Samsa in Kafka's story, Metamorphosis:

> When Gregor Samsa woke up one morning from unsettling dreams, he found himself changed in his bed into a monstrous vermin. "Oh, God," he thought, "what a grueling job I've picked" (Kafka, 1981, p. 3).

Kafka illuminates the experience of boredom which parallels Chris' feelings about school. The plight of fifteen year old Rob is similar. Fifteen year old Rob wants to drop-out of school, because he finds no meaningful classes that interest him. He echoes his 'pals' and his own thoughts: "What the hell, eh. Why bother goin', ya' just sit there ... like in biology eh, ya' could just read the damn textbook at home and then go write the test ... no need to go to school." This begs the question, Why do teenagers go to school?

In interviews with three thousand teenagers across Canada, Posterski (1985) found that the fundamental and most

common reason teenagers attended school was to be with their friends. In another study, Nelsen (1985, p. 145) found that boredom was cited as the most common reason for vandalism and non-attendance at school. These children also revealed they were bored in school and in the community. They attended school only for the power that the value of an education awarded them and for the fact that "their friends were there" (Nelsen, 1985, p. 145).

I have had conversations with school-aged children and teachers in Canada, United States, England over the past six years. When I asked about their collective experience of education in their respective communities as a teacher or as a student, a common response was, 'It's boring'. This remarkable consensus about the quality of their educative experience chimes throughout their responses. As Steiner (1971, p. 9) comments, the rise of a "great ennui" begins with the condition of boredom.

What is daily life in education like when lived inwardly as a growing and constant state of boredom. It is lived as a "felt-sense" (Steiner, 1971, p. 27) of meaninglessness or nothingness. It is like the bourgeois torpor in Flaubert's Madame Bovary, where education is characterized as a shallow, frivolous activity. The seeds of mass despair are found in this everyday phenomenon of boredom. From an existentialist point of view, it becomes the emptiness, the meaninglessness, and the nothingness which grows to 'the great ennui'. The ultimate state of boredom which is

forgetful of our humanity reaches toward the loss of hope; and perhaps, in turn, leads to the loss of our humanity.

How is the structure of boredom problematic to the question, "What is the meaning of education?" Education requires an interactive and intersubjective dimension. We assume that the relationship is dynamic and filled with human vitality. However, this does not seem to be the case. From the "inner-views" of its participants, education is a boring experience.

Boredom seems to permeate the body from which the meaning of boredom can be imputed in our daily existence. This is apparent in body language such as sloping shoulders, dragging and shuffling feet, and chested chins. We find glazed and empty eyes that see no-sense, faces wired like stone and inner-ears whose membranes remain motionless without the music of life. Time is lived like the office clock, ticking mundanely and hypnotizing its watchers into lifeless statues forgotten in time. The grade five students constantly repeat: "Ya' know ... ya' just sit there [in class] all day, watching the clock and waitin' for the bell to ring so we can 'blow' this place ... get out and play." (Greg, grade 5)

The spaces between teacher and students become voids of boredom. Walls are built that tend to imprison members in their own pedagogical cells. Sometimes we are separated by different consciousnesses, sometimes by walls of words,

sometimes by empty silences or empty glances. Spaces deemed with stagnant air:

> One must admit it is difficult to dance
> here
> In this lack of air.
> Here without any space which is the
> whole of the dance.
> (Saint-Denys Garneau, 1970)

In the weary, tired spaces of boredom, there is no human "archi-texture" to interrupt boredom's structure. There are no spaces for building a healthy unity of body, mind and soul. The atmosphere in the classroom seems charged with disinterest, inactivity or complacency. Where there should be unfolding human dramas replete with consciousness and life histories of teacher and students, there is only a vitiated stage of boredom.

It can be perceived quite readily that boredom propagates apathy, despair, and weariness within the human condition. Our daily lives are structured in a way that disengages, disenchants, disinterests, and disembodies us. Boredom inhibits both teachers and students from engaging in a meaningful relationship. Arendt (1958) discusses the differences between isolation and loneliness and how these human conditions lead to violence and totalitarianism. Consequently, education becomes an inner experience of profaneness, gracelessness, routineness, dullness, and voicelessness. Nowadays, we take boredom in education for granted. We have become easily seduced by promises of new approaches, new curriculi, and new structures to curb or

remove the boredom. We search for hope that "things will get better." We accept educational theories and practices that are temporary releases from boredom and discover that these theories and practices are really "the same ole' stuff." We need to question the influence of boredom in education. The following sections offer a description of some possible influences of boredom upon the experience of our educational relationships, thinking, and language.

Forgotten Mythos

In the Republic Plato declares several times "so we can not have any poet saying that the gods disguise themselves as strangers from abroad..." (Plato, 1974, p. 137). This is the major point at which Western Philosophy banishes the artists and poets from the polis, the political and public life of its citizens. These creatures of 'the mythos' are seen to interfere with the creation and governing of a state based on the logos. This is Plato's analogy of how truth is concealed by the shadows in the cave. The analogy parallels the notion that we come to know truth only when we leave the shadows of the cave and step into the light. The shadow parallels the mysteries and metaphysical structure of the truth. The view however that has gradually come to dominate Western thought, and in turn Western ontology, is the structure of truth defined by the logical, rational and methodology of the techno-scientific. "Mythos and logos no longer co-exist as logos asserted autonomy" (Cassirer, 1955, p. 2). The models of man are presented in Appendix A as a

descriptive reference to techno-scientific and phenomenlogical principles.

In his article, Myth in Education, the English poet laureate Ted Hughes (1970) discusses the modern world's need for myth in education. He suggests that with the exclusion of myth from our curriculum, we inherit a dulled perception of truth and a withdrawal from the unknown. Myth is taken-for-granted and reduces education to colorless notions of non-existent realities or inaccurate, incorrect ideas about our modern world. However, the etymology of the word "mythos" reveals an integration and an understanding of life phenomena immersed in mystery, magic, fantasy, alchemy, legend, heros, and other features of the super-natural and elemental sources of our humanity. The mythos of our life world contains " ntimate communication with the mysteries" (Merton, 1973, p. 118). The mythical world is a realm before and beyond the light. We move into the shadows of the twilight that awaits the touch of curiosity to unravel the mysteries within. The death of myth in our educational curriculum is the death of curiosity--the gift given to humanity that propels us on a life-seeking journey, where the unknown and the forgotten summon humanity to wonder-lust in times and spaces that are at once wonder-full, awe-full, and extra-ordinary.

Should we neglect and forget the mythical threads of our history, we risk "losing our concrete connections with life" (Barrett, 1958, p. 25). We distort the sense of who we are

and who we might become. We move towards "spiritual bankruptcy" (Barrett, 1958, p. 13), and a "poverty of fantasy" (Cooke, 1969, p. ix). We empty our inner life of interest, desire, fun (fantasy), commitment, and play. The elements of the mythical that are essential for an engaged enchantment with our world when the concreteness of our lives is lost to the logos (the techno-scientific, rational life). We "censor flights of fancy" (Novack, 1971, p. 7) from educational curriculum as irrational and irrelevant. We (students and teachers) learn to "live in schools with unutterable boredom [through] the death of desire" (Watkins, 1981, p. 27), eventually severing the mythical elements from the experience of educational curriculum. We create a bleached curriculum, and we plant further seeds of boredom when "we can't find interest in the dehuman" (Garner, 1970, p. 69).

The primordial cultures lived their lives through the stories of the mythical that carried messages into their daily lives. These messages, which were hidden within the myths, were interpreted through the resonance of the oral storytellers, the rituals, and the sacred dances of ceremonies. The mythically-based stories contained the religious, the methaphysical, and the moral values (Eliade, 1963) that guided the daily lives of the participants. Primordial beings lived with and in the source of their human nature. Unlike the modern "conception of knowledge as the use of propositions and familiarity with [a priori]

structure" (Murdock, 1977, p. 30), the image of knowledge in the mythical phase was one of direct acquaintance. This is not unlike the young child being in the world, perceiving and attentive to the familiar, yet finding interest and invitation to see the unfamiliar. Although "fantasy was made invisible in the Republic" (Jackson, 1981, p. 177), children seem to live in that realm of fantasy, in spite of structures, such as school, where a prior "theories exclude ecstasy" (Levinas, 1969, p. 48). Like primordial humans, children have negative capabilities, that is, they "are capable of being in [situations of] uncertainties, mysteries, doubts, without any irrational reaching after facts and reason" (Avens, 1984, p. 2). The technological and conceptual structures of a priori theories, ignore the structure of mythos. We need to review our responsibility of being present while our children are in the structures of negative capabilities.

When we elevate the logos to a predominate position in our educational curriculum, we are making claims upon our educational experience that are dependent "upon logical principles and rational action" (Witkin, 1974, p. 38). Quite likely, we begin to take-for-granted the element of fantasy in our daily actions. We accept in the mythical experience that we are enchanted, engaged, and committed to interpreting and understanding the world, and ourselves as part of that world. We might consider accepting the responsibility to integrate into the structure of logos the

structure of the mythos. It is the structure of mythos wherein we playfully explore alternative possibilities and where, as Keen (1970) states:

> imagination allows us to try on different situations, to sample the satisfaction of different styles of life, to extrapolate the probable consequences of alternative decisions. (p. 67)

We are in danger of losing the ground of our educational experience when the logos is so highly elevated, and the mythical source revealed by the structure of childhood is disregarded in our understanding of the question. We begin "to forget its earthy, its human roots" (Cassirer, 1955, p. 155). The question that begs to be answered is what is the meaning of a mythically-based curriculum?

Forgotten Faces

The intensity of responsibility in a face-to-face encounter between an adult and child requires a "density of being" (Steiner, 1982, p. 13) which cannot be bureaucratized privately or publicly. The nature of man, society, and nature have "warped the experience at the source" (Hughes, 1976, p. 50). We "enter relationships with [a priori] meanings not wonder" (Berman, 1984, p. 80). When we are forgetful of the mythical base we compartmentalize, rationalize, or "bureaucratize our relationships [between] ourselves" (Marcel, 1950, p. 61). When we approach each relationship with a sense of caring and responsibility for the other, there is a range of possibilities from joy to rage, familiar to strange, surprise to caution. The range

of possible passions that could issue forth are forgotten. Educational togetherness is arranged systematically and categorically for purposes such as orderliness, management control, behavioral control or standardization of human characteristics. In other words, we begin a slow process of reifying our relationships.

Instead of encountering others in their strangeness or their unique history, we technologize the possibilities, herding the other into a "neutralized other" (Levinas, 1981, p. 43), and "eliminating their differences" (Derrida, 1981, p. xi). We place others under "my categories and use for my purposes" (Levinas, 1969, p. 13). We become "forgetful of being" (Levinas, 1969, p. 46) and objectivity becomes a "substitute for our own commitment" (May, 1983, p. 176). In the overriding orderliness of the system of categories being applied to a subject, we treat others as if "an object to be worked upon" (May, 1983, p. 8). The educational relationship becomes emptied of its humanity by "the conditioned nature of human suspicion engendered by psychoanalysis, sociology and politics" (Levinas, 1981, p. 59). We depress energy and vitality. We begin a state of weariness, apathy and dreariness. This is particularly true when such qualities as trust, interest, desire, and courage, are driven from the intimacy of a relationship by our own acceptance of "the sterile uniformity" (Heidegger, 1977, p. 35) of a technologized interpretation and understanding of otherness.

We begin to take-for-granted the humanity, the spirit, the life history, the persona and the diversity of life-stories in our educational relationships. We begin the descent into nothingness when looking into the other's eye and seeing through a lens that has pre-determined what we will or will not see. A descent which takes us into forgetting the life-story of the other. We enter into a vortex of ennui, where the human person is like a "faceless mask" (Fromm, 1968, p. xiii). The technologizing of our relationships can reduce the risks, the time, and the pain required in caring for others, whether through "systems of categories" (Berger, 1974, p. 47), "statistical uniformity" (Arendt, 1958, p. 43), or the "impersonal success of [the] institution" (Merton, 1973, p. 34). We gain in efficiency, manageability, safety, and control of "mass man." But, we betray our responsibilities to the uniqueness and ethics of human relationships in the process.

To concern ourselves with efficiency, predictability, and control of others, even at the level of everydayness, is problematic for the experience of being with others in an educational relationship. Our relationships become the image of humanity as machines, and of humans as products of a mass production process. We cannot forget that human relationships should not be based on efficiency, standardization and control. Believing and accepting these images about our being together enables us to escape from the realities of our daily life.

Eventually we begin escaping from ourselves. The bleakness and boredom of the loneliness within ourselves becomes a potential false messiah who promises hope for recovery of our visions of togetherness. The false promise of hope gains momentum as daily life is experienced as a constant state of boredom. We become weary of on-going empty moments and homeless in our daily existence. The promises of recovery from boredom move from simple techniques, educational theories, manageability concepts, efficiency methods and mechanisms for determining our actions in relationships and shift us to the ultimate messiah of revolution and totalitarianism.

Arendt (1973) discusses the rise of totalitarianism within the states of isolation and the structure of experience by individuals, groups of people and eventually whole nations. The gradually dis-engagement from the 'vital activae' as homo laborans and homo faber separates us from the potency of the private realm of relationships. In turn, the recognition of expertise and political force given to the relationships of the public realm wins favor. It is when the secular domain of the public offers a release from the occupancy of boredom and loneliness. Our daily lives become dependent upon the public redeemer which creates a welfare attitude of salvation from our human condition, regardless of the techniques or means (conformity or resolution, war or death) employed by the public. Methods or means that:

> ignore the lived, serves to bind us to the convential... and isolate us from the human experience... thus moves us into loneliness about our human condition. (Arendt, 1958, p. 10)

Although it is very possible we may need to move from this earth to escape an ecological or a nuclear holocaust, we can never escape our humanness (Arendt, 1958). This attempted escape from our human condition is problematic to the experience of human relationships in education.

It would appear in spite of our modern descent into forgotten relationships, and a journey towards an age of individualism and narcissism, we reach a point of technologizing our relationships with others. We lose our association with the question about ourselves--What does it mean?. This in turn has profound implications for our interpretation and understanding of the meaning of the mythically-based curriculum.

Forgotten Childhood

The interpretation and understanding of the question--what is the meaning of mythically-based curriculum? includes the notion of childhood as important to the interpretation of our question. The condition of boredom in the relationship between teacher and student is problematic to the meaning of mythically-based curriculum related to the essences of childhood. The appearance of several books over the last two decades give a hint to the problematic theme of forgotten childhood. Titles such as Erosion of Childhood (Suransky, 1982); Childhood's End (Clarke, 1953); The

Hurried Child (Elkind, 1981); Death at an Early Age (Kozol, 1967); and The Disappearance of Childhood (Postman, 1982); strongly suggest that there might be something significant about the theme of childhood.

Philip Airies discusses in Centuries of Childhood (1965), how the notion of childhood, as a realm of humanness distinct from that of the adult, is a recent invention. Around the 1800's, children were seen and treated as smaller versions of an adult. The children were seen to have the same characteristics, same logical thinking, same abilities as the grownups with whom they lived and worked. It seems more crucial than ever to recognize the significance of childhood as a phenomenon which contains possible sources of understanding the experience of educational relationships. We need to recognize childhood as a theme with distinct elements and features which serve to enlighten some elements and features of our educational responsibilities and the way we are to be with children.

Education seems plagued by the need to technologize our relationship with children. We frequently hear of children as slow learners, gifted, learning disabled, developmental lagging, language deficient, special opportunity, mentally handicapped, early intervention candidate, average, above average, below average, behaviour problems, and so on. These labels categorize children for purposes of grading, manipulation, and control. Although it could be argued that these labels are for the purposes of providing special

attention and care for each child, it is the labeling which forgets the uniqueness and inner experience of that individual. The practice of labeling separates children from the nature of their humanity and places them into a lifeless category when they are observed and measured.

No other form of forgetfulness delves into the pit of my existence as much as the label "physically handicapped." Although handicapped by polio, I am thankful that I grew up at a time in a community where segregation was minimal. Except for the isolation induced by some parents "don't play with her, you will get polio too!," and employers "sorry, she can't do the job, she's handicapped," my acceptance was total.

The definition and development of childhood determined by educational experts in fields of sociology, psychology, administration and curriculum development, reigns supreme in our understanding of childhood. Undergraduate students of three Canadian faculties of education in which I have taught, strongly focus their understandings of children and structure their educational practice around the intellectual, the moral, and the social developmental theories of children created by Piaget, Kohlberg, and Kohl, respectively. Again, these become epistimological views of children, not incorrect views, but view which are forgetful of the inner life of children.

The classic study of play by Huzinga (1950) claims that the developmental nature of humanity is revealed in the

structures of play. It is in the play attitude that humans find the source of their nature in areas of language, culture, war, and humanity. It is the structure of play, a phenomenon with its own characteristics such as back and forth movements, infinite possibilities, surprise, timelessness, spacelessness, cosmic unity, and sacredness, which enhances all aspects of our humanity. Gadamer (1975) extends Huzinga's theory to include play as the ontological structuring of humans. Thus play, as opposed to method, is the structure in which we find the nature of childhood, ourselves, and our relationships with others.

The modern age is seeing the last glimpses of childhood and is "powerless against the anti-child thrust of the western lifestyle" (Greer, 1984, p. 5). This is problematic to our question about the meaning of the mythically-based curriculum. To interpret and understand the question of education, we need to understand the meaning of childhood at its most vital source. If we believe that the "essence of man preserves the source the determines him" (Heidegger, 1977, p. 288) then we must keep alive the meaning of childhood in order to reach the neighborhood of our humanity.

Forgotten Thinking

One of the major assumptions in this study is "the elevation of technology to the level of philosophy" (Berman, 1984, p. 18). By accepting this assumption, we ask what has become problematic about technology in education. Reference

to modern philosophy as technology requires us to consider the meaning of technology in a broader sense than the current dominate concepts of computers and machines.

Technology, derived from the Latin term techne, is any instrument, tool, or technique that humans have available as an extension of themselves. A problem arises when relationships between humans are perceived as a tool. A teaching technique can be regarded in this manner as much as a technological device such as a computer or a simple axe. The main features of the recent domination of the techno-scientific view are developed from the Descartian philosophy, the structure of modern research, and from the 17th century methods of the natural sciences. The main features of these frameworks state that we can objectify and subjectify reality separately. These two viewpoints in turn have been applied to the human sciences wherein our humanity becomes objectified, rationalized, and statistically measurable. As Heidegger (1977) states, the essence of technology becomes the essence of man.

Technique. Strategies. Methodology. These words have become part of the contemporary educational lexicon and they have come to determine the nature of our human relations in the world of education. Curriculum-as-planned has become more acceptable than curriculum-as-lived. Reading methodologies, inquiry techniques, teaching strategies, learning approaches, and lesson plans are still designed within the conceptual framework of knowledge objectives,

values objectives, and skills objectives as found in various curriculum guidelines. Besides the curriculum determining a particular view of the structure of knowledge, it directs human beings to teach and learn in specific ways. Consequently, the curriculum-as-planned becomes, "an attempt to 'fine tune' the system, seeking to rationalize curriculum planning and minimize, if not eliminate the human element" (Sears, 1986, p. 29). The forgetting of the humanness in our question about education becomes a "forgotten thinking."

Granted, we can say there are educators who embed the human element within the epistemic frameworks of our typical school curriculum. However, those of us who can truthfully make that claim work in isolation, fear, and apathy. "The institution [of education] directly determines the nature of human knowledge" (Merton, 1973, p. 3) and "human rights are identified by bureaucratic[ally] identified rights" (Berger, 1974, p. 112). Faced with this situation we withdraw from the "conviviality of intellectual passion" (Polanyi, 1958). We struggle with an ontological and educational schizophrenia as the hierarchies of institutional and bureaucratic structures alienate us with "an intellectual aloofness" (Steiner, 1982, p. 78) from the everyday realities of being in face-to-face encounters. These encounters typically lack the essential elements of responsibility for educating and caring for others. The arrogance of technical thinking enters our educational lives, and we tend to forget the "depth and vitality of

[educational] relationships which early Greek poets and thinkers appreciated so fully" (Casey, 1987, p. 4).

The implications of technical thinking and the possible hidden dangers within this type of imagination are apparent in aspects of some Faculty of Education programs. For example, opportunities to dialogue about theories, readings, and practices of early literacy were substituted for the more traditional format of a university lecture. The student teachers became restless and angry with the dialogue style, and claimed "we just want methods, not all this theoretical junk too. It doesn't help us teach." These students are inserted into an institutional structure where theories, techniques, and methodology instead of personal theory building or reflective thinking are the main necessity for them to exit from teacher education. For whatever reasons, these future teachers "just imagine that reason is man's highest gift [and forget] that man's highest gift is his [her] humanity" (Placa, 1977, p. 86).

It is, however, not unlike "the thinking that began in sixteenth century Europe. This type of thinking is more about how, not why" (Berman, 1984, p. 15). The thoughts about the meaning of education packed with a "technical interpretation" (Heidegger, 1977, p. 194), are governed more so by "conceptual tightness and soulless consciousness" (Nietzsche, 1967, p. 239). This furthers development of a mechanical understanding of our existence in an educational world. The problem with this view is that it sets up a

smoke screen and artificially promises release from the intimacy and intensity of a face-to-face experience.

Forgotten Images

The images in our modern age can become boring, lifeless, and insensitive to the fabric of human experience in our modern age. Jamie's bedroom which seems to be typical of most modern teenager's bedrooms is a good example. It is filled with a home computer, a synthesizer piano, a "ghetto blaster" stereo, a portable television, and school books. These were all Christmas presents. However, it appears Jamie's technological-electronic jungle was soon left behind. His mother tells others at a party how Jamie begged for a personal computer because "my friends all have one and it will help with my homework." He engaged himself with the computer for a week and "has hardly touched it since." (This is a year later). Similiarly, Chris' father complains about "a thousand dollar synthesizer ... it just collects dust ... the kid was bored with it after a week!"

These parents, driven by consumer-trained children, might question who really benefits from a technologized home environment. The cries of boredom by the children revealed by abandoned articles may suggest that something is missing in their lives. Perhaps the de-humanized textures, the lack of creative demands, and the absence of sensitivity and tension in their experiences contributes to children's boredom.

The age of forgotten images permeates our everyday, mundane activities. For example, professors' relationships with their students are evaluated with pre-determined categories. The categories are further reduced to a number or a narrowly-defined evaluation such as average, or above average. We can receive a 2.9 on a five point scale and never know the agony, tears, difficulties, or joys that existed in that classroom. We might easily forget the "shock of human drama that reverberated through the relationship" (Rich, 1979, p. 185). On the other hand, a 4.9 rating may hide a high level of control by the adult over non-participating, dis-engaged youngsters, void of natural, authentic reactions to the adult or the curriculi.

Educational experiences which are intensely intimate and filled with responsible, authentic relationships should resonate with unfolding drama. Yet it seems to be otherwise. A child's report card indicates intellectual and behavioral abilities in subject-oriented evaluations. These records of a child's "progress" are objectively and affectively categorized. A very limited image is given when a child's experiences in school are reduced to an A, B, or F. Yet one minute with a child's learning should evoke a vast array of images when teachers, students, and curriculi encounter one another in an educational context.

Although not an educational experience, the following story relates the problematic of forgotten images. I was required by law to write out my story of a failed, nine-year

marriage. For me to recall relationships of ten years ago brought forth forgotten images of anger, shouting, cold silence, alcoholism, physical abuse, and other scenes of a decaying relationship. My twenty pages described blurred events with emotional passion and authentic feelings. Each word was surrounded with the constant rage and faked happiness. The handwritten story, written as-lived, was reduced to two type-written pages by the lawyer's passionless ink. The lawyer's version echoed the facts of an objective reality, suitable to withstand judgment in a religious tribunal, yet vacant of the actual life of the relationship. The deep meanings of the images which contained the truthfulness of the experience were conceptualized dry by the objective facts of the lawyers imageless rendering of my experience.

Frankel, in his book Man's Search for Meaning (1984), talks of how he kept the images of his wife and family alive in order to save himself from submitting to the realities of starvation, torture, death and hopelessness in a concentration camp. It was the images of his family that kept him alive and full of hope although surrounded by a world of despair. Similar images and seeds of destruction, can be found in the world of the student who lives in a catatonic environment governed by images that are concerned more with human predictability than with human possibility. The experience of the educational world finds its home in objective images and knowledge bound in cold, hard facts,

sterile in emotions, and robbed of the resonance when lives meet.

Forgotten Language

I have discussed the condition of education induced by the state of boredom, as forgotten mythos, forgotten faces, forgotten childhood, forgotten thinking and forgotten images. This amnesia about our educational experiences finds its greatest manifestation in the problematic theme of forgotten language. Heidegger (1977) declares that language is the house in which we dwell. It would appear from our previous themes, that education lives in the house of boredom. Subsequently we, as educators, live in a language that is lifeless and monochromatic regarding the experience of education.

Let us assume that the language of education is based predominantly in the logical and rational world of techno-scientific speech. Such language is abstractly independent of the concrete lived-world of an authentic educational experience. This language of science "which assumes its own language [yet is] unaware of human existence" (Barthes, 1986, p. 8) enters a "gap of silence" (Steiner, 1982, p. 17). The educational experience is no longer meaningful, life-describing, or life-giving. What becomes planted are the seeds for a language of boredom where experiences are maintained by, or are integrated into, a world of apathy.

With the rise of the techno-scientific, mathematical language during the seventeenth century, life's experience

of "significance, areas of truth, reality and action ... transformed forever man's relationship to reality and radically altered the shapes of thought" (Steiner, 1982, p. 14). Forgetful of the fullness of the descriptive qualities of language, the new languages began to dominate both the natural sciences and the human sciences. Prior to that period, "even the natural sciences were descriptive ... and mathematical thought ... was anchored to the material conditions of experience" (Steiner, 1982, p. 140). The language of understanding became independent of human possibilities which are engaged in educating, and caring for an other.

We develop theoretical language to speak of our encounters with one another. We borrow from other disciplines the a priori conceptual language that, in turn, penetrates our educational curriculi. "Theoretical language [begins to define] the qualities of our relations" (Steiner, 1982, p. 71). Smith (1983) interviewed childless couples, singles with children, expectant parents, and a schoolteacher in order to understand the meaning of children in the lives of adults. In each case, except the schoolteacher's conversation, the language was of the everyday realities, hopes, and fears of living with or without children. However, the schoolteacher's language embraced the lexicon of psychology and sociology. Smith discusses how this language of expertise serves to distant the meaning of children in the lives of the schoolteacher.

The language "spins a veil of [knowledge] to shroud the mind from reality" (Steiner, 1982, p. 2), articulates the theoretical facts that demand an external understanding of education, and objectifies the meaning of children in our lives.

The intensity of living with children in an educational context disappears when the language of the techno-scientific domain describes the relationship in a way which orients the relationship into a empirical domain of predictability and ignores the human possibilities of uniqueness, concern, and caring. Furthermore techno-scientific language removes the particulars of the situational context; and "leaves out the unexpected" (Arendt, 1958, p. 300) that is cultivated by the intimacy of the on-going educational moments. It becomes difficult to "find ourselves" in the linguistic tower of babel. Without "poetic gateways" (Miller, 1987, p. 19), we are in danger of stagnating in our relationships, falling prey to the problematic state of boredom, and losing touch with what is essential about being human.

Not only does the techno-scientific language become problematic to the structuring of our educational world, but the creation of an esoteric language of expertise alienates the non-expert from fully participating in the interpretation and understanding of the meaning of education. Sharon, a mother of a young girl having trouble with school work, spent five years with experts attempting

to understand her daughter's failing grades and "poor" behaviour. The experts discussed, tested, diagnosed, and then labeled the child "a slow learner," destined for special education classes. In her frustration over her daughter's condition, Sharon shared her intuitions with her neighborhood coffee circle. Reminiscent of the gossip of mid-wives, and the maieutic circle, the women shared their hunches about Sharon's daughter. Eventually it was found that Sharon's daughter had epilepsy. It was the everyday language of the mothers which carried the authenticity and truthfulness of the child's existence rather than the technical language of expertise.

We might consider that in entering the linguistic home of experts, we are, in fact homeless in understanding the meaning of the relationship between adults and children. In Sharon's case, failing to accept the everyday language of non-experts prevented a true reading of her daughter's condition. The world of Sharon's daughter was forgotten. Although the language of expertise was developed and shared with Sharon to articulate the educational condition of her daughter, with the intent to do "the best for her," the public domain of experts remained linguistically privileged. The experts were able subliminally to control the relationship between the daughter, her mother (the private realm) and the school system (the public realm).

Language of the everyday, and the dream of common language (Rich, 1978), gathers us together in relationships.

Everyday language requires a space of intimacy that is filled with common pre-occupations and in the case of education, the space of the relationship is the caring for the student's becoming educated. Steven, age fourteen, confined to a wheelchair and chained to a catheter, depends on words as his major means of action, yet to him, school imprisons him further since,

> They [teachers] just tell you to shut up ... so I don't really get a chance to talk, you know, so I just get my words in by chance, you know I have to gamble first... cause the other person [teacher] is--you know--yappity-yappity-yappity--yes but yappity-yappity....

Forgetting the voice of the other is as confining and isolating as is Stephen's confinement to a wheelchair. The language "heard" is a release for the individuals concerned. The inner life is no longer imprisoned. A relationship, to be meaningful and authentic, needs to be resonant with life. In Sharon's and Stephen's voice, language is no longer a life-giving language and no longer "a language that serves [their] lives" (Nietzche, 1980, p. 4).

The language of boredom isolates the individual. The language in an educational relationship demands the dynamics of interaction as voices encounter each other's strangeness and move toward the familiarity of caring. "The voice is a thing of life, of energy" (Musashi, 1979, p. 79). It carries our existence. Problematic to our understanding of the meaning of a mythically-based curriculum is the lack of a life-giving, energetic language. The language of the

techno-scientific, the lexicon of experts, and the absence of the children's voices seem to be taking-the-word for-granted. We, in turn, begin taking each other for granted.

Where is the language that reverberates with life? Where is the linguistic home that fills the chambers of education with responsible sounds bouncing back and forth between the adult and the child? Where is the linguistic home in which both adult and child may enter structures that are open to participating consciousness and educational symphonies? What are the implications of the notion of empty words and the hollow, boring relationship that is created by forgotten language?

Reviewing Chapter One

When the classroom appears to be dominated by the techno-scientific, logical-positivist's world, it would appear that, in the words of teachers and students, the experience of education in school is boring. In this previous view, the experience of boredom leaves students disenchanted, disengaged, and disenfranchised from their education in school. The phenomenon of boredom further serves to isolate the world of the student from that of the teacher. We become forgetful of several features of what should be and could be a vital educational experience in the classroom environment. We begin to take for granted very crucial elements of our humanity. The story of how we begin to forget reveals a world that appears to be forgetful of being in a face-to-face relationship, the experience of

thinking, and being forgetful of the experience of language. Immersed in the dominant features of the techno-scientific, logical-positivistic world, we become oblivious to the mythos in our daily existence, we suffer a poverty in our past and future images, and are homeless in our language.

For some educators this is the home in which they live, in which many children seem to live, and the world in which researchers seem to find information that builds, confirms, or rejects theories about the life of the classroom. But it appears that boredom is problematic for classroom curriculum. The teachers and the students seem to live at the edge of this world of the logos with a longing for something else. As a teacher and a researcher, I yearned for other ways of interpretating and understanding the world of education and the world of research.

## CHAPTER TWO

## THE RESEARCH JOURNEY

### Introduction

The previous chapter revealed a view which embodied the principles and attitudes of a techno-scientific curriculum. The description addressed the problematic influence of boredom upon relationships, and thinking and language in an educational context. To take the problem of boredom seriously is to search for the meaning of the question about educational curriculum in a manner that recovers the primordial call to educate. My desire was to find an environment that appeared to address the problematic condition of boredom and recover the meaning of the question about the nature of curriculum lost in the contemporary dominant techno-scientific view of education.

This desire led me to explore the nature of curriculum embodied by Dorothy Heathcote, who is a leading figure in drama-in-education curriculum. Heathcote's principles and practices of education curriculum are reminiscent of my initial interest in education when I entered the teaching field twenty-five years ago. I entered her world for eight months and have attempted to emulate her practices in my own teaching for the past six years. My involvement with Dorothy became the context for my research. One narrative account of the context of the research will be presented and

discussed following a discussion of the philosophical principles of hermeneutics and phenomenology as research methodology.

The need to shift from the dominance of the techno-scientific view also required a shift to alternative methods for researching the meaning of the question about educational curriculum. The means for interpreting and understanding the chosen research context are borrowed from the philosophical principles of phenomenology and hermeneutics. These principles of research permitted me to interpret the experience of the participants from the particular perspective of philosophical principles of phenomenology and hermeneutics. Truth itself is not arrived at through method, but dialectically through a question responsive to the matter being encountered. This perspective unpacks the meanings of curriculum as an inner-standing of the phenomenon.

In this chapter I will discuss the interpretation and understanding of the research question under the following headings:

1) The Principles of Hermeneutics
2) Understanding the Lived World through Phenomenology
3) Hermeneutic Phenomenology
4) The Influence of Autobiography on Interpretation of Life World
5) The Research Context
6) The Principles of A Mythically-Based Curriculum
7) A Narrative and Interpretive Example of the Research Context
8) A Mythically-Based Summary

## The Principles of Hermeneutics

In chapter one the problem of how the techno-scientific orientation creates structures that categorically organize our thinking about educational curriculum was discussed. A tool is needed that is philosophically different from the dominant methods of empirical research presented by the techno-scientific view. I explored the philosophical principles of hermeneutics and phenomenology as alternative methods of research. I will discuss briefly some major principles that I applied to the question about the meaning of the educational curriculum.

One of the chosen means for interpreting the question became hermeneutics. Hermeneutics has a history of philosophical shifts and methods. Two of the early figures in developing hermeneutic philosophy were Schleiermacher and Dilthey who attempted to develop methods of interpretation and understanding which were comparable both in rigor and method, to the dominant research of the psychological, social, and natural sciences. It appears over the centuries that the research methods borrowed from the natural sciences are legitimized as valid by establishing analytical methods and theoretical structures of interpretation that allow the researcher to view the world objectively. This objective consciousness removes the subjectivity and the life history of the researcher from the data analysis. The results of the interpretation of text are reified by categorical or theoretical constructs. The knowledge base of the objective

methods of research become epistemologically constructed instead of considering the ontological structures formed by a historical consciousness.

More recently, Gadamer's (1982) Truth and Method borrowed from the fields of ontological play, aesthetic consciousness, and artistic truths in an attempt to establish a hermeneutic philosophy that frees truth from the limits of methods. To overcome the problem of reifying our understanding and objectifying the truths of our existence, Gadamer pursues the role of hermeneutics as a means of research. His discussion of romantic hermeneutics reveals the problem of subjective sollipsism in studying human experience. Gadamer further elaborates upon the role of history in the interpretation of human existence. This historical consciousness is influenced further by the place and time in which we stand and the researcher and the research interpretation in this way are influenced by personal, communal, cultural, and historical time and place. These influences call for the inclusion of the autobiographical and biographical context of the research in the hermeneutic translation of data. This need to retain the concrete life-world of the researcher and the researched calls for the philosophical principles of phenomenology to be included in the interpretation of the phenomena in question.

It is difficult, if not virtually impossible to eliminate personal, communal, cultural, and historical

prejudice from the interpretation of the hermeneutic text. Schleiermacher, Dilthey, and others have attempted to eradicate the projection of the interpreter's own subjectivity by creating methodological structures based on the methods of the natural sciences. In order to provide credibility for interpretation and understanding of the hermeneutic texts, methods such as philology, theology, or linguistics were used. These analytical means examined the text in a manner that claimed to maintain a valid and objective interpretation.

Howard (1982) presents three categorical views of hermeneutic interpretation. These are the three views of hermeneutics borrowed from the analytical, psycho-social, and the ontological domains. Each of these views of hermeneutic interpretation create not only debates between the methods of the natural sciences and human sciences, but creates a further debate amongst the three views of hermeneutic interpretation. Each area of hermeneutic interpretation borrows from various philosophical perspectives such as the analytical sciences, psychology, sociology, anthropology, biblical exegesis, and interpretation of legal texts.

However, each area of hermeneutic interpretation endeavors to include similar elements. While the methods of interpretation in the natural sciences construct theories of explanation, hermeneutic interpretation constructs themes of understanding human experience. The latter methods see

interpretation as an expression of human life and interpretation as historical understanding that calls "into play a personal knowledge of what being human means" (Palmer, 1969, p. 41). For the researchers in the human sciences, this means asking questions of their respective lives, and asking questions of the multiple realities that evoke possibilities of multiple meanings in the text. The possibilities move from an interpretation of manifested content and meanings of ordinary language to the interpretive language that touches upon the hidden meaning.

This philosophy keeps the educational researcher from becoming bored, and the researcher must remain constantly alert to the meaning of our question in the everyday. As Merleau-Ponty states, "we don't lose the life of curiosity as long as we keep the question before us, who are we?" (1962, p. 81). Whatever elements are included, the fundamental guide for the interpretation and understanding of texts finds a fundamental unity in the hermeneutic spiraling around the meaning of being human in the world of the question. "As an image of humanity, the hermeneutic spiral makes everyone an artist, every act creative, every moment mysterious" (Van Manen, 1982, p. 63).

## The Principles of Phenomenological Research

Hermeneutics has a history of attempts to legitimize methods of interpretation and understanding. While phenomenology claims to differ from the philosophy of the natural sciences, phenomenology assumes that we can know the

meaning of something by returning to the concrete, lived experience of that phenomena. This order requires that the researcher develop the natural attitude which implies that we can know the thing before it has been abstracted by language, method and theoretical constructs. Furthermore, the attitude of phenomenology requires the researcher to reveal the banal, mundane, spontaneous moments of the experience of the phenomena as lived. Phenomenology refuses to take-for-granted the multitude of moments that arise "constantly in midst of concrete action" (Casey, 1976, p. 3).

This natural attitude influenced my decision to ask the question about the meaning of educational curriculum. To find a natural attitude within an educational setting becomes difficult given that we exist there with pre-determined expectations and experiences. I chose to study with Dorothy Heathcote since she seemed to embody the principles that address the question of the meaning of education.

Traditionally, the questions about education have focused on questions of teaching and the acquisition of pre-determined levels of knowledge by their pupils. The traditional methods of empirical research have given us a plethora of findings about how teachers teach or how learners learn. This information has been the basis for a technical knowledge that structures our educational relationships, thinking, and language as a cause and effect

notion of control and manipulation. It must be stressed that my phenomenological investigation does not intend to isolate the teacher from the student, nor does the interpretation allow for a "purely child [or teacher]--centered understanding of curriculum" (Smith, 1982, p. 25).

Phenomenology "asserts that empirical science reifies social structures that glosses over the life-world" (Van Manen, 1978, p. 45). This leaves us with a sense of the inhuman since the categorical theories tend to abstract the human out of the phenomenon. We need to "resist the temptation to develop positivistic schemas" (Van Manen, 1982, p. 297). Fromm (1968) states that categories are "problematic to interpretation [and] compel us to think in exclusive categories" (p. xxvi). Phenomenology "defies attempts at explanation" (Casey, 1987, p. 4). It depends heavily on a thick description of the landscape, not as described by Geertz (1973) which is more ethnographic in method, but as a bringing to light the experience of the phenomenon as lived in the concrete, everyday world. In the same vein, Levinas (1981) clarifies that phenomenological analysis (intentionality) is the search for the concrete. Phenomenology asks "can I point to the phenomena in everyday life?" (Levinas, 1981, p. 28).

We collect a plurality of moments from a particular situational context that points to the phenomenon. Van

Manen reviews the essence of capturing the multitude of moments. He states that:

> Every moment is mysterious, as the understood horizon of the moment is inexhaustible. Every interpretive act indexes this mystery in an unpredictable way. A person's every action is thus creative. (1978, p. 62)

As we unfold these moments, the fundamental experience of the phenomenon directs us toward a philosophy of being, and thus confronts us with a concern for the ontological structuring of our lives instead of an epistemological theory of knowledge. Ricoeur (1981) states this very positively, "understanding is not concerned with grasping a fact but apprehending a possibility of being" (p. 56).

Phenomenology, besides the descriptive unveiling of the landscape as lived by the participants, depends upon the narrative conversations of the participants "to make more thematic... first hand or direct experience of the phenomenon" (Casey, 1976, p. 8). It is at this point that phenomenology turns toward language to bring to the surface the phenomenon as lived. Although in phenomenological research the "thinking subject retains centrality" (Ihde, 1971, p. 7), we need to make the "hermeneutic turn." In other words, hermeneutic phenomenology reorients the phenomenon toward language and the research takes a linguistic focus.

Hermeneutic Phenomenology

Although phenomenology claims a return to the actual, lived experience, language is the major mediator between living the experience and grasping the expression of that experience through language. We have now arrived at a point in which the hermeneutic tradition becomes linked explicitly with phenomenology. Language is the first level of abstraction of the actual experience as lived. Problematic for the researcher is to elicit the source of the human experience from the personal, cultural, and historical context of the word. Hermeneutic phenomenology refuses to take the word for-granted or categorize the life-world from the words. The secret life behind the words require profound respect for the mystery of being and the courage to unravel the multitude of possible meanings.

Hermeneutics as a science of interpretation was discussed previously in this chapter. The main "locus" of interpretation' in hermeneutics demands a philosophy of language that considers the polysemic nature of words. On the other hand, phenomenology demands we retain in our interpretation of text a language that constantly refers us back to the life-world: to who we are and to the question that is the ontological 'locus'. Vollmer (1986) summarizes the significance of language in interpreting the life-world of the phenomenon as follows:

> [the logos - the speech] must have in principle the primordiality and breadth of an existential necessity of re-establishing....a science of language on

> foundations which are ontologically more primordial. (p. 239)

The demand to retain the primordial essence of the experience requires a hermeneutic unpacking of the words spoken by the participants. If we accept the assumption that our language is "the closest neighbour that we have to our thinking" (Heidegger, 1971), the desire to escape the bonds of the techno-scientific structures requires a fracturing of our semantic and syntactical structures. This need "for a generative grammar" (Van Manen, 1979, p. 63) requires liberating the grammar of interpretation from the fixed syntax of logic.

The enterprise of hermeneutic phenomenology is to discern what is overlooked in everyday experience. In French, the phrase "porte a parole" means carrier of the speaking. The task of hermeneutic phenomenology is to carry the speaking of everyday experience in order to guide us in our actions, "not in any technical sense but in our practical everyday life" (Van Manen, 1978). When we ask of our question what it means to have an educational experience, our language transports the experience to reveal hidden meanings. Language becomes the major means of interpretation and understanding of everyday experience. We need to avoid speaking that is forgetful of the "thing itself." Blum (1974) states; "such speaking fails because [language as object] does not understand how being speaks through [everyday language] and gives it life" (p. 249). If

we accept the assumption that the form of our language is the closest means we have to our thinking, the desire to escape the bonds of our linguistic structures requires a fracturing of our semantic and syntactical structures. We offer "language to open a new space" (Hassan, 1987, p. 13) into the ontological realms of the meaning of our question. This is the power that language gives to the speaker and the reader of the hermeneutic text. Language grasps the primordial experience and gives the speaker and the reader a means of grasping the deeper levels of our existence.

Autobiographical Influences on the Interpretation of Life Data

One of the best ways to describe the influence of the researcher's autobiography when interpreting and understanding life experiences is to relate concrete examples from everyday occurrences. "To be aware of the historicity of one's consciousness means to come to understand one's relations and experiences in the present as a participation in a living stream" (Smith, 1982, p. 46). My first draft of written interpretation was a public fumbling with esoteric, existentialist terminology and a shuffling of personal perspectives about educational curriculum evoked by the philosophical perspectives of phenomenology and hermeneutics. At the time, it seemed like an adventure into new realms of being and thinking encased with all the anxiety of journeying into the unknown. I felt both a certain camaraderie with Christopher Columbus and, in

my own room, an isolation with Virginia Woolf. I look at that rough draft now, and on the one hand I am impressed by the academic lexicon but on the other hand I am discouraged by the fact that I had no understanding of what the words meant at that time. My return to that first draft also clarifies the hermeneutic notion that interpretation is a never-ending return to the text with newer and deeper insights being revealed upon each return.

In the initial writing, there were very limited examples from which to draw appropriate models of the structure and form which this dissertation would take. During the writing of my Masters' thesis I sat in the educational library for two weeks and read volumes of finished theses. It was in this extensive reading that I internalized the form of thesis writing. At the point of internalization, it was a matter of inserting the relevant content I had collected as "data" into the standard form of thesis writing. The general form was given as five chapters; introduction, question, significance, limitations; background literature; research methodology; analysis of the data; and conclusions. This structure was the dominant principle for the written interpretation of the phenomenon being scrutinized, and borrowed from the experimental research of the natural sciences. It might be a concrete example of the appearance of the pre-ordered imposition, manipulation, and control of the techno-scientific methodology upon the researcher and the analysis of the research.

However, the application of this standardized method of writing a dissertation presented problems for a writer attempting to interpret and understand the meaning of curriculum as-lived. The meaning of educational curriculum was to be interpreted by borrowing from the methodological tools of phenomenology and hermeneutics. In this case, these tools for researching the curriculum experience as-lived allowed me to pass from the world of the techno-scientific curriculum to the world that exists before the techno-scientific.

The second draft of the writing reached the essence of subjective sollipsism and sentimental research. It seems a major concern of human science research is to validate and legitimate the research. This implies for phenomenology that researchers explore their own existence and history, and thread this personal and historical consciousness of that life through the interpretation of others' experience. "Ego-centric research when, autobiography comes forth, literally sampling the knowledge and later weaving its threads with the life of the question" (Levinas, 1969, p. xi). This remains the most painful and terrifying part of my research as I was required to re-live the memories of my life that probably shade my interpretation and understanding of my own experiences as well as the life experiences of others. Unlike the objective intent of the scientific method, phenomenology incorporates the world of the researcher into the interpretation and understanding of the

research question, reveals and questions who we are when we come to the task of human science research. Phenomenologists feel a strong moral responsibility for the result of the research. The reader may grasp the nature of the human scientist's personal participation in the structuring of the research interpretation, but instead of questioning the objectivity of the research, permits the question of researcher subjectivity to enter a dialectical thread through the interpretation.

I contracted polio at age four and I was totally isolated in a hospital ward. Those memories flash with the details of everything from the satin binding on the yellow blanket that wrapped my body on the trip to the hospital to the linguistic and gestural rejections by others even in my adult life. This is an example of the eidetic notion in phenomenology. The eidetic insight of experience is remembered in unusual vividness and detail. Typically, in eidetic remembering "only the most promising [examples] are seized upon--those that exhibit an essence or essential structure with a maximum of evidential lucidity" (Casey, 1976, p. 23). Even while reading about the experience of life through the metaphorical bodies of The Elephant Man, The Hunchback of Notre Dame, or Richard III, my interpretation of the these metaphorical stories is influenced by my personal history.

Other people's stories about our personal history also contribute to the problem of accurately interpreting the

lived experience. Forty years later, I asked my parents' to re-live part of my history through a conversation they taped for me. They unintentionally stated one of the implicit problems in the interpretation of experience; yet, also the strength of story in understanding the phenomenon as-lived, that is, our memory fades and distorts over time, but the essence of significant experience can be recalled in powerful detail.

My father reminds us of that condition in the following statement from their story; "which is a long time and most difficult to recall and yet it will probably remain vivid in our memories forever and a day." My parents words in print lose a lot of texture of the actual experience. You can hear my parents attempting to earn angel wings with their strong commitment to doing "the best they could for their children." Their commitment to others is both the torch and the burden I carry into the interpretation, and into any understanding of the meaning of education. In this way, there becomes an infidelity to the words that surround the lived experience. The facts of my history, with no Freudian influence intended, color my actions as an educator and my interpretations and understandings as a researcher.

My parents' recall of an event which is a powerful influence upon my concern about the meaning of education and a complete transcript of their dialogue is included in Appendix B. The beginning of the transcript is included in this chapter about research methodology for two purposes.

Initially, the transcript reveals the apprenticeship I served with my parents for becoming an educator. Secondly, my fifth attempt at interpretation of my parents narrative is included in order to show the emergence of themes in my personal history that evoke the emergence of themes in the narratives of the participants in this study (see Interpretative Text #1).

Our personal historical experiences are only one dimension that influences the researcher's interpretation of the inner experiences of human existence. My interpretations of others' experiences are biased also by my experiences of life as a woman. Gilligan (1982), in her study of Kolberg's stages of moral development, points to the problems implicit in the researcher's viewpoint. Kolberg generalizes moral development from a sample of male subjects. Gilligan discusses how women's moral development is defined differently by women themselves. Women "not only define themselves in a context of human relationships, but also judge themselves in terms of their ability to care" (p. 16). This perspective in my case could very clearly influence my discussion in chapter three of mythical relationships.

The third draft of interpretation began to take shape with an interplay between content and form. The content of chapter one elucidated upon the notion that curriculum tends to be experienced as a phenomenon of boredom. This perspective emerges from a philosophical and historical

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were removed because of poor quality of print.

The material was a transcript of the dialogue

between my mother and father.

dominance of the techno-scientific orientation towards cultural phenomenon, in this case education. Besides the struggle to internalize the philosophy of hermeneutics and phenomenology, I found a certain isolation from the mainstream research when attempting to share my interest with academic colleagues. The dialectical dialogues with colleagues familiar and unfamiliar with the semantic and syntactical structures of my research presented a problem of shared language and thus shared meanings. My colleagues from the research areas of language arts, early childhood education, drama-in-education, curriculum and instruction, gender, theology, and alternative research methodologies contributed to the content and form of my research. My colleagues' thoughts thread through my interpretation and understanding of the research question.

The actual form upon which this research is derived from a series of fantasy novels by Piers Anthony (1980, 1981, 1982). In these novels the author moves the story between the techno-scientific world called Proton and the mythical land of Phaze. The world of Proton is similar to the curriculum world described in chapter one of my research study. Chapter two of this study embodies research methodologies that permit the researcher to pass from the world of the techno-scientific to the mythical world of Dorothy Heathcote and her students. The final book in Piers Anthony's collection, is called Juxtaposition (1982). The final chapter of my research is a discussion of the hope for

a juxtaposition between the techno-scientific curriculum and a mythically-based curriculum. The hope is to realize that in a juxtaposition of the two worlds, our educational curriculum will retain the wonder and mystery of the mythically-based curriculum while including structures that guide our education toward life itself. At the point of juxtaposition, hopefully we will find an understanding of the question about the meaning of education and the question of ourselves as educators. The fourth draft of interpretation and understanding includes all those minute details of writing and editing that remain hidden on scraps of paper, in cups of coffee, under piles of books and between the lines of the final written product.

The Research Context

A serious consideration of the problem of boredom in educational curriculum requires a re-direction of current orientation in social sciences research. I realize from my Master's research it is necessary to find an educational context that suspends the techno-scientific orientation to curriculum. It was in the context of working in Dorothy Heathcote's drama in education classes that I sensed a recovery of that initial call to educate children. Although Heathcote advocates tend to view drama as a way of learning, I was more interested in drama as a way of being.

Drama in education is an extension of our initial orientation to being in the world through play. It is through play that we rehearse our cultural beginnings in all

areas of learning and life (Huzinga, 1950). In fact, as Heathcote works, she moves with the students from a state of play to deep play and then into drama. Drama borrows its structures from the everyday existence of human beings; selects examples of life that embody the moments of existence, freezes the moment in time and space, and holds the moment up for reflection and transformation.

I spent eight months apprenticing with Heathcote. I continue to serve my journeying papers through my professional work in drama-in-education. Heathcote's work, along with other educators, also flows into my professional philosophy and practices in other areas of my being an educator.

Heathcote claims she is in constant process, which finds her continually creating and searching for ways of educating others through drama. A major element of Heathcote's style of teaching includes going in-role with her. This actual participation by the researcher makes note-taking difficult. My field notes were done with portable tape recorders and jottings in a journal. The literature on Heathcote's philosophy and practices include (Wagner, 1976; Johnson, 1983; Bolton, 1979; Morgan, 1987). (An overview of drama modes is included in Appendix C, number 13 is Heathcote's mode.) The hermeneutic text emerges in this study mainly from conversations with students ages six to sixteen that have participated in the drama events with Dorothy Heathcote or myself. The atmosphere of drama in education is best

captured in a narrative account by Helen, a teacher who participated in a drama conducted by Heathcote with a group of children. Helen's narrative is charged with most of the themes that are hidden within Heathcote's being in-role with students. Helen's narrative and my interpretation of her text will be included later in this chapter. In order to reveal the nature of the research context and to present the philosophical principles of hermeneutics and phenomenology, I have included Helen's narrative description of one drama event with Heathcote. The narrative account includes a "stream of consciousness" about the research context. The narrative presented has been subjected to several possible understandings. The first attempt at understanding the narrative was a literal transcription that was described in a sequential, surface manner. My next attempt at understanding the narrative seemed to reveal the seeds of categorical thinking. I felt persuaded tacitly to turn to predetermined categories and methods for moving beyond the surface behavior interpretation. As I read through the narratives of the students who had participated in similar drama contexts described by Helen, I found patterns emerging in the behaviors I observed in those described in the narratives. I began to realize at this point that my categorical organization of the students' experiences was losing the life-world or the inner experience of the participants from the concreteness of the experience.

After reading in several areas such as hermeneutics, phenomenology, language, gender, theology, drama, semiotics, religious history, literature, and ethnomythology, I found that each return to the narrative texts of the students revealed a reawakened or different view of curriculum. Each excursion into the deeper recesses of the students' words disclosed themes of experience hidden behind their "fun" of doing the dramas. I unpacked the polysemic meanings of "fun" and found that the word is derived from fantasy. Then fantasy becomes the curriculum world of wonder, mystery, magic, enchantment, alchemy, heroes, monsters, and a host of other mythical elements.

The hermeneutic returns to the text "spiraled" me into a mythical orientation to educational curriculum. Eliade, in his anthropological approach to the study of the history of religions, found, like Frazier (1922) before him, that "sometimes an investigator chances to come upon the actual transformation of an event into a myth (1963, p. 44). I realized upon my interpretation of the students' experience of the events of Heathcote's drama, that the participants, including Heathcote, are transported into a mythically-based curriculum. Before I present Helen's narrative account discussed previously in this chapter, I will attend to the principle features of a mythical world.

The Principles of a Mythically-Based Curriculum

The definition of the principles common to a mythically-based curriculum seem to depend on the particular field of

study that gives meaning to the notion of mythical. Even the word itself assumes particular forms including mythos, mythological, mythical, and others. For the purpose of this study, I will present descriptions associated with the meaning of mythical. The areas of description will be discussed under four major themes: 1) mystery, 2) imagination, 3) fluidity and 4) deeper awareness.

First and foremost, the mythically-based curriculum is a secret opening that allows us to enter the experience of the mysterious. In this realm of curriculum both teacher and students are "obsessed with curiosity and wonder" (Campbell, 1968, p. v6). Unlike the familiarity of content provided by the theoretical and mechanical structure of the techno-scientific curriculum, the mythically-based curriculum urges the participants to engage with the unfamiliarity of the mysterious and unknown. This engagement with the unknown is reminiscent of our initial wonder with "the origins of the world" (Eliade, 1963, p. 11) and "the unending abundance of the wonder of one's own life as a [hu]man" (Campbell, 1968, p. 39). Every moment of the mythically-based curriculum seizes the participants with the experience of mystery, wonder and awe at the possibilities for finding truth and their own possibility for being.

The second dimension of the mythically-based curriculum is the powers given by the mythos to the imagination. The power is bestowed by the mythical openings to the possible. The experience of the world is sharpened through the

profound laboring of the imagination as it changes, embellishes and mingles freely with the realism of the world. Piers Anthony (1984) a popular writer of fantasy, mentions in his author's notes that he gets his story ideas from the everyday world around him. The problems, interruptions and stray thoughts from his on-going everyday life are woven into the tapestry of his stories. Anthony mentions how the daily events in caring for his daughter's horse became the model for the mythical creature, the unicorn, in his Apprentice Adept series.

Similarly, the mythically-based curriculum borrows its life from the everyday world. We are able to recall from our previous discussion that the nature of hermeneutic phenomenology also demands that the interpretation and understanding keeps the life of the everyday woven through the text. Ihde (1971) points to the power of the mythopoetic function of the imagination as "the transcending activity of [hu]man...by changing [our] imagination [we] change [our] existence" (p. 89). How and why the imagination is to be nourished in our educational curriculi relates to our question about the meaning of education.

As "the pleasures of imagination urges us on" (Detienne, 1981, p. 5) a third realm of the mythically-based curriculum is exposed. The powers of the imagination "spring from unpredictable, unprecedented experience in illumination of an object by a subject" (Campbell, 1968, p. 40). With the element of mystery and imagination in mind, the mythically-

based curriculum, unlike the fixed categories of the techno-scientific curriculum, invite a fluid movement and penetration of images. Participants in a mythically-based curriculum are grasped by the "incessant bombardment of raw perception" (Hughes, 1976, p. 85). This play of perception requires both teacher and students to accept the chaos of shifting images and the labor of constant fluidity.

The fourth meaning of mythical returns us to the source of being, that is, "awareness and powers and allegiances of our biological and spiritual being" (Hughes, 1976, p. 91). The openness to the mysteries of being becomes a metaphor for the alertness and power of our human potential. The mythical moves us into regions of respect and amazement at ourselves; a movement not unlike the movement evolved by the great works of literature, poetry and music that touch our lives. The nature of the mythical such as: heroic deeds, gods and goddesses, the supernatural, enchantment, creation, stories of love and adventure, spells and bewitchment make contact with the "grave and constant" (Campbell, 1988, p. xiii) in the human condition. The mythical sphere moves us toward a deeper awareness of our inner and outer world from the everyday concreteness of our lives. In this study, I will attend to those features that emerge from a mythically-based curriculum in accordance with the nature of relationships, thinking, and language in an educational context.

A Narrative and Interpretative Account of the Research Context

Previously in this chapter I have discussed the research context. One description of the context is included in this section in order to provide an insight into the landscape of the mythically-based curriculum of Heathcote's drama in education. The overview of the landscape is embellished in the following narrative by Helen, a teacher participating in the drama context. The first page is Helen's narrative account. The second page is the interpretive stream of consciousness to be matched with the numbers of the narrative. The interpretive unpacking of the narrative also is included to introduce the reader to the source of mythical themes that constitute the main body of my study. The rest of the text is in Appendix D.

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were removed because of the poor quality of print.

This was the transcript of an interview with a teacher.

A Mythically-Based Summary

A few hours after I wrote the last section of Chapter Two an event occurred that best reflects what has transpired in this chapter. One of my students was expelled from her practicum placement due to a conflict with an associate-teacher. It was a tense situation since it meant that the student teacher possibly could lose any chances of a teaching job. The student teacher was in her early forties, had a family to consider, and had given up a job to return to the university. The sacrifices might seem common, however they were "her" sacrifices. So the event had the element of fracturing the everyday mundane existence.

Each detail of the student teacher's recall of what happened and also the associate's teacher description of the sequence of events was filled with impassioned anger, frustrations, and personal perspectives concerning the matter. Each meeting, phone call, or letter that presented opportunities to understand the event was like a hermeneutic interpretation of the everyday (phenomenology). The saga will continue and as time distances the actual event, the details will melt into other events of similar experiences. The participants of this story will begin to thematize their own lives and draw in the similar themes of others' lives.

However, there is more to the event that further summarizes the discussions of chapter two. The first notification of the incident came to me as a surprise phone call while I was immersed in my writing of this chapter. I

was struggling with the language of existential, hermeneutic, phenomenological, and mythical thought. I was also absorbed in this world since deadlines for the completion of this thesis were hanging over my head like the sword of Damocles. So my everyday existence was fractured. I, too, was angry, frustrated, and enraged that everyday events had "dared to massacre my contemplation" (Shakesphere, Titus Andronicus). I listened to one story, then the other side of the story, then back to the first story, and then met with another person related to the event. More phone calls, more meetings, and some letters ensued. I needed to remain calm as I felt responsible for my student's health of unity of mind, body, and spirit.

Then a few days after the initial upset, the associate's evaluation report of the student arrived. It reflected the anger of the participants involved in this incident. The student phoned me, feeling like she, "didn't know what to do. I don't understand what happened. I feel so upset. I didn't think it was this bad." I drove (which I could describe in detail as eidetic reflection--the cold, my food-stained writing clothes, the last word on the page I wrote, my mood, etc.) to meet the student at my office. It was a holiday week so nothing could be done for her except for me to "just listen." At that moment I realized my autobiographical past had threaded mythical themes into the experience of the present day. I remember my parents recalling how Dr. Cox, Dr. Euart, and other community

members came to the quarantined house "just to see how we were." Those mythical heroes of my past life converged in my office this present day with my student and myself. I am sure the events and the participants of my past and of this present event will also be threaded through the future summonings of my students. This descriptive moment of everyday life with a student embodies the contents of chapter two. Furthermore, the description leads us to the next chapter on the experience of mythical relationships in education.

## CHAPTER THREE

## THE EXPERIENCE OF MYTHICAL RELATIONSHIPS IN EDUCATION

### Introduction

The relationships between the teacher and students in a mythically-based curriculum is first and foremost a mysterious encounter of the face-to-face. The nature of the face-to-face in the educational relationship in a techno-scientific environment view is lost or forgotten. In the mythical world, such as Dorothy Heathcote's, the first source of bringing people together is the sensory content of the face.

The source of an educational calling in the mythical encounter is not a theoretical or conceptual sounding. The face-to-face gathers in that moment of encounter, the source of the relationship, which is like the primordial gaze of the parent into the face of the newborn. Lise, a French Canadian surrounded by an English-speaking world, looks into the face of her newborn. Suddenly she bursts into tears. The face of her newborn summons the question for Lise of whether her son's first language will be French or English. The face-to-face conjures up a presence that becomes a re-awakening of Lise's own life and an awakening of the existential project of being with other. The face-to-face provides an opening into the secret life of the relationship. Unlike the pre-determined known relationship

of conceptual categories and theoretical methodologies that make known how we are to be with one another, or how the other is to be, the mythical encounter requires a relationship filled with an attitude of mystery, awe and wonderment. This is the dominant and prevailing attitude when we choose to enter a mythical relationship.

The face-to-face in a mythical relationship is not an opening into the known or into a world of information about the other. It is an invitation to explore the shadowy existence of the other. It is an invitation to enter into an ontological realm not conducive to ordering, manipulating, and controlling the other. The face-to-face is not an opening into a realm in which you will know about the other, but it is more an ontological opening that informs how we are to be with the other in an educational relationship. It is a secret opening into the mysteries that becomes the task of an educational relationship. The other remains a source of mystery that requires a constant alertness and engagement. Each moment with the other leads to the next moment with a tone of mystery that weaves the tapestry of the relationship with growing wonder, intimacy, immediacy, spontaneity, and uniqueness. The relationship between the teacher and the student becomes a constant, sensitive, unfolding drama of the inner lives of the participants through the opening provided by the strangeness evoked by mythical atmosphere.

The rebirth and recovery of the mythical in the educational relationship shifts the focus to the following themes:

1) Opening the Relationship through the Sensory
2) Facing the Inner Life of the Other
3) Embracing the Spirit of the Other
4) Breathing Poetically with the Other
5) Belonging to the Question of Us
6) Revealing Grace in the Everyday
7) Facing Occasions of Responsibility
8) Engaging the Other through Freedom
9) Summary of Chapter Three

## Opening the Relationship Through the Sensory

Colm, a colleague pondering retirement, stops to chat about the vagaries of yet another ensuing academic year. "I have to get out of this job soon. The faces are all looking the same," he comments wearily. A student teacher nervously discusses her first day of practice teaching. "I've never been so frightened. All those faces looking at me. They seem so helpless. I wanna do this [teach], but it's all so scary."

Is it that the meaning of teaching in a face-to-face relationship is, in a deeper sense than the neutral faces of theories and methods, so exhausting, so frightening, so awesome, that we, like Colm, and the student teacher are overwhelmed and exhausted by "all those faces?" A mythical attitude is first and foremost aroused by the sensory opening of the face.

Dorothy Heathcote, who is in-role as an old lady, sits silently at the front of a roomful of secondary students who are about to embark on a dramatic journey into the unknown

world of museums. Up to this point in the lesson, the students agree to become museum workers, creating and studying and living in the imaginary museum of the drama. They discuss with their home-room teacher the possible names and design for their museum. Dorothy in her role continues to shuffle through her handbag. Her shoulders begin to curve with elderly essence, and her face wrinkles with frustration and hardship. Gradually the secondary students begin to shift their attention away from the classroom teacher to the shifting presence of Dorothy's body. One by one the students' eyes come to rest on the sensory play evoked by Dorothy's shifting lines. The face of the other opens to the questions, "Who is she?," "What is she doing in our museum?"

Chris is bewitched by the mysterious presence of the old lady who is a teacher in-role:

> It was very interesting really like the lady who was in,....that made it a lot more interesting...she just LOOKED LIKE a nice old lady who would donate things and if you got a lady in with a punk hairstyle you wouldn't think it would be real to donate things whereas an old lady might want to donate things to a museum.

One by one the students in the class, like Chris, silently turn their attention to the interesting movements contained in the presence of the shifting sensory exchanges that are living in the face of the teacher in-role. At the same time, the students begin an opening of their gestures to the possible interplay of bodily events. Students' interest is

held and covers the beings with a gossamer stillness that calls the lives together. The silent opening of the sensory delivers us to probing deeper into the mysteries of the other. This initial attitude of strangeness with the other generates a "cosmological awe at the mysteries of existence" (Barrett, 1979, p. 60). The students and teachers come to rest their gaze on the presence of the other. The pull of interest in the other fills the empty spaces of the relationship with golden threads of curiosity.

The sensory textures become "powers which stir in the look of other, which emanate from ...face and bodily life" (Caputo, 1987, p. 275). The sensory kaleidoscope beckons the source. The nature of that source contains the manifestation of what it means to be together in an educational relationship. The sensory becomes the ground of mystery that informs all things. In the mythical relationships it is the sensory perceptions that make us aware of the other being. The sensory "lures us into the mystery of confusing shadows and dark recesses and shakes our beliefs in surfaces" (Caputo, 1987, p. 274).

Here lies the interest, excitement, the fun, and the drama of the face-to-face. Those of us, teachers and students, sensitive to the sensory textures, observant of the sensory messages, and authentically refreshed by each face-to-face encounter in an educational context, cannot become bored with the other. The space and time passes without notice as we are engage in an experience of

attention to the sensory content of the other. Each exchange of a sensory message becomes not a trespassing into the land of information about the other, but an entry "into an [existence] full of wonder" (Tolkien, 1964, p. 41). Each encounter carries in it a text to be read, interpreted, and understood not as a validation or judgement of the other's existence but as an initiation to explore, to guide, to lead and to be led by the other.

Steve, with the in-role teacher, is watching the faces of four actors imitating elderly ladies at a Christening luncheon for Prince Edward of England. Like the other students in the drama, Steve plays with the silent gestures on the ladies' faces. The spontaneous shifting of glances between the ladies and the students of the drama become sites for the disclosure of unique existences. Each participant in the drama is a privileged witness to the mysteries behind the masks. They interpret the sensory gestures in their own way. Each face acts as a pathway to the possible. The infinite possibilities that lie in the unraveling of the mysteries evoke a sensitivity to the details of the existence of the other. Steve's observations and interpretations reveal an intense fascination with the existence of the other.

> Well, Miss Riddick was quite patient in the way she was trying to organize things and that's how it is very hard to explain how she was, how her attitude was in the way she was doing things because she did it very quietly but the other ladies, it was funny, she was getting all flustered, like she was really like she didn't like arguments at all, she was all jumpy and

> changing people's attitudes. Miss Agusta was very forceful in the way she was organizing and addressing things. She had one drink to drink of brandy, or whatever it was in the cake and no she was holding it but she didn't want to drink it so she poured it behind her, the other one drank it, I think--no wait a minute, Miss Agusta had poured her drink into a plant... I always drink tea with cake, never brandy... Miss Riddick, she wasn't really bothered, she liked her brandy and we all thought she was an alcoholic... and after that was Miss Agusta who... she did drink it but I think she pulled her face a bit because of what she was drinking, she would drink it but she didn't like it, what she was drinking it with but she pulled a face, it was with cake and she would have got a nasty taste if she had some cake and after that was Miss June, no, Miss May had a very turned-up nose... I just thought it was a madhouse.... It's dead good fun that... I'm learning to well, I have different facial expressions, that's quite important really, I enjoy doing it because it makes me feel quite important because I am using my face to get feeling.

Steve's experience of a few moments of being with others in a drama context contains elements that speak to the nature of being together in a mythical relationship. Steve and the others have no conceptual or objective rationale to move toward the other's existence. It's the sensory qualities that revive a watchfulness and participation which are held together by the interest in the mysterious messages of the face. Besides the pure pleasure of participating in the mysteries of the face, Steve's experience of the substance of the others' lives meanders through a play and re-play as to whom the others are.

The sensory gateway of the face serves as a basis for a relationship as does the face in a drama context in the real life drama of the educational relationship. When we, as teachers and students, pass to the world of the mythically-based curriculum, we are led to "accept that the face of the other brings a notion of truth" (Levinas, 1958, p. 51) about our own existence as educators. We return to the source of our calling. Our calling is to educate-to educare-to lead and guide the other's life to life itself. This is accomplished by being led and guided by the being together in the face-to-face.

What is it that creates the boredom when teacher and student meet? The notion of the face as an entry into the unknown brings a relationship of expectation. Just when one moment of strangeness is revealed, we are "made to wonder again if any shapes are hidden in the shadows [of the face]" (Robinson, 1982, p. 166). These humans are not faceless shapes in front of us. When we come to the relationship with an a priori expectation governed by theoretical constructs which determine the nature of our relationship, the mystery of the other is removed. There is no need to read the face further. The interest that seizes us in the gaze of the other is lost to neutralized or distanced theories and methods.

In a different classroom drama, a student experiences a mythical world of a drama about the expulsion of the Acadians from their homeland. Brea, the student involved,

is in-role as an Acadian villager with the teacher and her classmates. The drama's mythical horizon intensifies her participation in the educational context. The students are individually engaged in the daily events of early Acadia as villagers. They adopt the roles of bakers, gunsmiths, blacksmiths, farmers, soldiers, mothers, and their children (younger students from another class); these roles fill the classroom with a landscape of sensory avenues to the pluralities of existence. This further reveals the sensitivity to the unknown and unfamiliar. Like Steven's intense attention to the creation and unique details of others' existence in the other drama, the presence of others in the mythical context of the drama engaged Brea in a quest into the unknown:

> I could see them working hard, they were crotched [crouched], they were quick and active and talking, they were serious, they looked all tensed-up, they didn't have a smile, they had a straight face, a slight frown, a crease in their brow, their eyes were all tent [intense] and they didn't have any laughter, you know, you can tell someone's eyes are laughing almost.

The spontaneous eruptions of sights, sounds, and movements keep Brea, myself as the teacher in-role, and the other students returning to the sensations of the educational text.

The sensory is the first plane of perception, a re-turn to the organic source that calls us to be with the other. It is in the face-to-face that we can study each other's

lives and experience the marvelously constant story contained in the whole mystery of life. The encounters in mythical relationships are opened secretly to the human energies of immediacy, spontaneity, and uniqueness. "The true essence of [human relationships] is presented in [the] face" (Levinas, 1958, p. 290). The acceptance of the experience of the face as a secret opening into the inner life of the other shifts our educational experience to a relationship that requires a perpetual dance with the rhythms of the other.

Facing the Inner Life of the Other

The beckoning lines of the face in an educational relationship petition those present to meet in yet deeper centers. Just when we spend the lived moment experiencing the sensory face as a mysterious entry into the inner life, the moment fades into the next moment of the encounter, and leads us to another realm in the face to face relationship. We consider the body a center for "lived-through meanings" (Merleau-Ponty, 1981, p. 152). The visibility of the face as a manifestation of the inner life now draws us to consider the next moment when we meet face-to-face. It is as if "the person walking towards me leads me to the next moment" (Green, 1978, p. 14).

The inner facing is alive in the zone of the invisible in the educational context. The mysterious shadows of faces lead us into the unknown realm of the sacred where we risk dancing with the unseen spirit of the other. When the

teacher and students thread through the clues created by the fabric of the face, they are responding to an inner felt-need. The face contains a questioning glance reciprocally alerting those present to each other. This symbolic releasing of two inner lives is experienced as an invisible inner fiery circulation. We sense the spirit rising. Inner facing is reminiscent of the relationship between a parent and the newborn. This experience is just like the joy or pain of the newborn when it sends invisible vibrations to the parents' existence wherein they respond magically to a nameless drama.

The response between those present to the other's face and there begins an intimate dance. In this dance each is participating in a "letting go of the inner dimensions" (Jepthcotte, 1972, p. 139), responding by leading and guiding to the next moment. This umbilical breathing is driven by a passion with "data of the experience of life" (Neitzche, 1980, p. 30).

The boredom of the techno-scientific neglects the invisible inner facing that is an essential element of the mythical world. The techno-scientific world claims relationships are structured differently thus ensuring that the relationships are predictable and manipulative. The techno-scientific determines our relationships in the educational context and induces a state of boredom. David, a grade five student, depicts the growing disenchantment with the educational curriculum. He says, "When you get

bored you just sit down and you be quiet, and you just sit where you are for a couple of hours." David further expresses the experience of isolation from others, "No one talks to you. You get bored STIFF, when you just sit there and no one talks to you. No one asks you questions." Eventually he expresses his disenchantment of learning, "You get so sick you don't want to do it again." This is the experiential essence of the dominating force of the techno-scientific world where predictability and isolation ignore the inner life of others. The experience of isolation from others in the educational context plants the seeds for destruction of the spiritual inner facing when individuals encounter one another.

The inner facing in the mythical context is natural in appearance yet it seems chaotic. Each moment leads to the next, keeping the relationship alive and responsive to spiritual fluctuations. Facing the inner life of those present creates an existential labyrinth which bridges, crystalizes, and compounds at every collision. Rebecca, in yet another classroom drama, is in-role as a family member of a soon-to-be assassinated leader of a city. She is watchful for the face hiding the future assassin and secretly mingling among the community members:

> It's not boring, it's exciting because you don't know what you're going to do next until it's happened. Even Mr. Stevens (teacher in-role) might say, 'Oh well, next thing one of you's going to drop and one of you's is going to say something and no one knows what they are going to say or who's going to do it. It's also frightening but after its

> happened it's been as exciting as well, because someone might turn around and knock somebody else down, and then it's exciting. You don't know what' going to happen. It's frightening, but it's exciting, mystery, and danger, and scared all rolled into one, really.

The teachers and students gather towards the unique and simultaneous vibrations while facing the inner lives of the other. The tug of the mysterious, the unknown, and the vulnerable openings to the inner dimensions create a movement attracting one to the other, a coming together, a gathering of a universe of lives in the unique particulars of the face-to-face. The individual grains of each life draw attention to the others in the mythical relationship, alerting observation and scrutiny of the inner life. This endows the relationship with an energy that thwarts a possible neglect of the other and discourages the entry of boredom into the relationship.

In another drama, the teacher and students are playing various roles. They are museum designers, builders, and workers who are invited into the spiritual reciprocity of inner facing. The players begin building spontaneous relationships from their perspective on the mythical horizon. The individual players initiate their own inner movement of being, at the same instance inner-changing with the invisible faces of the others. Chris, a student in-role is finding his place in the landscape by "exchanging glances" with others:

> When we came in the room ....we all got our places and I got all the things

> out.... and I've been in a museum before and just saw what they had...

At the same moment, frozen by the drama time, Chris, like many others in the scene, leaves his own inner space and begins the inner facing with the layering movements of the others at the gathering of museum workers:

> Kerrie and Stephanie were the painters, they were painting pictures and putting them on the wall to dry... Jason and Gavin were busying making models... and Graham and Christopher were repairing all the guns and spears and things, Garry and Garas were making the models and cleaning them all up and Mrs. H. (teacher-in-role) was going around checking and Mrs. T. (another teacher-in-role) was wanting to know what the cleaners timetable would be like... we had the sortin' out jobs last week... we got to decide what we're gonna do in the shop... then we, oh yea, there was Ivan and Karen here, the costume makers and they were passing all the things to the cleaners... people were just passing by and collecting things... I was in this corner here and went over there 'cause I had a message for Adrian... then she once wanted a thread and needle so I had asked the secretary... and then some ordering for the shop... we had a tea break... and a meeting with our tea, 'cause we didn't know what to put in the leaflet, she got stuck so I put packs of cards...

The diversity of the teacher's and students' lives, mixed with their lives as museum workers, connects Chris' isolation to a world filled with a mosaic of relationships. His immediate sensory perceptions are those of the teacher and students of his everyday existence. However, the opening to their inner lives is intensified by the plurality of boundless inner play on the museum workers' faces. The

uniqueness and spontaneity of the teacher and students uniting with the unique and spontaneous surrogate souls of their drama personas resonates with "the sounding through" (Caputo, 1987, p. 289) of others' lives. This attracts the attention of the participants and serves to take possession of their souls as the superimposing lives of the mythical context illuminates the lives of the others. The continuous movement of the play opens and re-opens the educaticnal relationship to a disarray and exploration of the chaos. This flux injects new moments and new ways of connecting old relationships. These openings to the inner lives refresh the taken-for-grantedness of the relationships.

Whether the experience of inner facing is in a museum setting, an Acadian village, the days of King Arthur, a monastery of the Medieval times, a coal mining town in southern Alberta, a Maritime fishing village, or a church during the European Reformation, the experience is best described by Mandy in a mythical context. "You never took them JUST AS FRIENDS you also took them as someone else." The magical linking of inner lives pulls the individuals into a mythical archi-texture that revitalizes the relationships of the everyday. It fascinates and links the participants to a sharing of innate creativity, stretching individuals beyond themselves, and folding others into their lives with 'a thousand faces' (Campbell, 1973).

The invisible courtship of lives introduces the experience of bewitchment to educational relationships

inviting both the teachers and students to meet again. The bewitchment perfumes their relationships with romance and, assuming the movement is kept open, links with a deeper engagement with others:

> Well, we all gathered for lessons... and it was funny really, 'cause most times that doesn't happen... they keep to themselves... but here everyone was joining in... most were doing it.

The recovery of the mythical in the educational relationship recalls the gatherings of primitive people and medieval festivals that are occasions for celebrating significant events and people. Turner (1982) compares the rituals of primitive man to the theatrical rituals of play. The nature of the relationships in the primordial gatherings honored the source of nature. The inner facing of the primitive is as untreated, whole and natural as the relationships of the mythical curriculum. The idea of everyday common sense (senses communitas) serves also to excite the inner life to a motion toward others. This primordial source in a relationship is reminiscent of the delight that infants experience in responding uncategorically and untheoretically to those in their environment.

The initial quivering interior is expressed by David as an Acadian villager. "You're just always excited when you're with your friends but when you're on your own you get nervous." David's experience of otherness in the mythical context "excites" his presence with the presence of others.

This experience is felt as an inner sensation that quivers, buzzes, warms, agitates, and stirs a heart-felt sense of consciousness. This inner sensation as a source of being with others is usually ignored or eliminated entirely in the techno-scientific theories of educational relationships. To ignore the excitement of inner facing with others is to begin the decline of our ontological interpretation and understanding of what it means to be in a mythically-based relationship.

The teacher in-role shuffles silently among the students thus compounding the possibilities of inner facing when attention and excitement in the mythical relationship begins to dull or disappear. The teacher, along with the students, is engaged with the other in a manner not familiar or accepted in the techno-scientific curriculum. Mandy tells us what it means to be in a mythical relationship; "In other lessons [she is referring to the typical classroom lesson] no one crowds around you and no one takes notice of you, but in this lesson, (she is referring to a Heathcotian-styled lesson) everyone TOOK NOTICE of everyone." To take notice requires everyone to be mindful, absorbed, captivated, and watchful.

The apparent chaos of "taking notice of everyone" selectively multiplies the openings to the inner lives of others. This is not in a manner that controls, predicts, and manipulates the structure of the relationships, as in the techno-scientific relationship, but it is in a tone

similar to the invisible flow of the common sense and natural structuring of the mythological. The continuous time in the mythical context is experienced as a flow, thus engaging its participants through a continuous movement of inner facings. Each educational encounter opens and closes, and again re-opens the relationship to the center of being with others. This becomes the source of meaning within the educational relationships.

The teacher and students of the mythically-based curriculum experienced relationships among themselves as a team. The emerging union through the presence of the soundless inner dance of the mythical spirits assembles us as a league of learners. Claire tells us the meaning of the emerging union:

> We need to work together as a team... and act as real monks... David said, 'well, why don't we all work as a team' and all of us thought it was a good idea and then Brother Dorcas (teacher in-role) even thought it was a good idea because she thought it would be interesting to see what it looked like working as a team and then all of them worked as a team, no one told us to work as a team, it was just an idea.

The passageways to another leads us back to ourselves. It takes note of, and is captivated by, openings to the inner faces of others and draws attention to the elements of what it means to be together. It draws attention to the condition which is natural to the mythical, and natural to our being together, and thus natural to our humanity.

Embracing the Spirit of the Other

Val, a former colleague, and I had not seen each other for several years. We met unexpectedly in a space and time that even by the remotest chance would be unlikely to occur. A breathless hesitation at this unexpected meeting was followed by a timeless and wordless embrace that held not just two bodies close together, but also held seven years of each other's lives. We were "inwardly experiencing the spirit" (Hughes, 1978, p. 180) of the other in that short moment. The problems we shared; the late night study sessions, the trips on which we had ventured, her two boys growing up, my many moves to other parts of the country, our loves and hates, our beliefs and fears, and much more was held in that encounter as our "two inwardnesses met" (Marcel, 1950, p. 170). The mythical context also contains the embracing of the spirit of the other. Brea describes the experience as a labyrinth of connections which begin to embrace the invisible ideas of the other:

> It was important to get in groups. Then you would have different ideas, then you wouldn't just go on for example, if you had one idea and you thought it was really good at the moment and you went along with it then you discovered that it had all these problems.... Well if you were in a group then you had the same idea, someone else could see you had it that someone else missed so you kinda work in...

The fluctuating movements of inner facings reverberates with the lives of others as mythological relationships swing like a pendulum between self and others. These meetings between

the world of the others results in an expansion of self-consciousness. The pendulum of humanity moves between the self and other and between the particulars and the universality of our being together.

When the invisible advances to experience the spirit of the other, an intangible embrace is formed in the educational relationship. The sensory face, the questioning glance, and the invisible inner facing are concentrated in the bringing forth of the spirit of the other. Yet the educational endeavor asks that we lead and guide the other. In the techno-scientific view this has come to mean that students are escorted and they are to be escorted by predetermined institutional, bureaucratic, and theoretical structures through innumerable masses of information. These structures of the public life give limited to nil attention to the guiding of the latent-self and the inner well of life that dwell in the unique structure of each teacher and student relationship. Furthermore, this uniqueness of being in an educational relationship implies a bringing to life of the latent-self and an energizing the other into conscious being.

The students and teacher catch each other's lives as the mingling in the immediacy of the face-to-face carries the past and the future in the present moment. We detect the mingling of lives between teachers and students, and between students and students in the following conversation with Garry. Note also that outside the mythical context it

appears the embracing of others is devalued, indicated by the student "they don't talk to us outside the drama" perhaps determined by static conventions and prior conditioning:

> Well, I was a grown-up person of twenty-three, I was working as a potter and the teacher was working as a secretary at the desk, like the same age as the teacher and we work along with the teacher... we could all work together in one big group and that like individual child in writing. I think it's different being with your friends 'cause me and Gareth were working in a group and some of the girls kept coming over and asking for what they needed. Half the time they don't talk to us outside the drama.

The chaos and impact of holding so much life in the face-to-face staggers the relationship. We hear in Louise's experience about a cave drama which explores the infrastructure developed by the potency in the enclosure of the spiritual embrace:

> We seem to be learning, we were cave people, and we had to understand what our normal self was, and what we were [as] other people... we had to understand what other people that weren't us about other people, what friends were, they weren't the same they were different people, people who you've known quite a long time but, well the same people but they've got different... attitudes and all that... it was just pretending but you had to believe it, it was true and things like that... I understood most of it.... the cave and the atmosphere that goes on like when you go down the cave you have to be prepared to go under water and swim and you have to find the caves yourself and you have to be with other people 'cause if you get in trouble you can get out...

Louise's experience of embracing the life of others and of herself re-emphasizes the stability, encouragement, and confirmation of existence that grounds the source of the educational relationship. Embracing the spirit of the other revitalizes what it means to lead and guide. It is in the face-to-face that we can sense the latent-self of the other and "hear the scream of disclosure, disclosure of our [own] image" (Arendt, 1958, p. 176). Whether the face-to-face is experienced in the text of literature or drama or the text of the present other, we possibly are experiencing the disclosure of the latent-self when we embrace and surrender to the other.

This surrendering of self suggests, as Steiner (1982) states, "an annihilation of [our] own ego in an attempt to fuse with another presence" (p. 331). Surrender to another is unlike the "selling of the soul" idea. Surrendering falls more into a play structure where the player is as much played by the play as is the player. We can surrender ourselves in a mechanistic manner that determines the highway the latent-selves are to follow or we can follow the pathways which are alive and responsive to the spiritual elements of the latent-selves. The teacher becomes a student as much the student is. The teacher learns as the student's self moves toward the world. In turn, the student is prepared to relinquish what has already been known, and hoped for because of an openness to the educational promise to be led and guided. Surrendering spirits need a

fulfillment without which the self retreats or refrains from coming forth to greet the spirit of the other. It is like a promise being refused. Eventually, the refused embrace leads to the problematic condition of boredom.

The pledge to lead and guide crosses from the techno-scientific world to the mythical world not as a method for travelling but rather as an ambiance of hospitality and neighborliness for the other. The experience of embracing is responsive to the whole life of the other much like the embrace between Val and myself. The chaotic appearance and spontaneous connections in the mythical context demands a mood of strength and assistance while the oscillations of the relationship melts into the neighborhood of each other's lives.

The students in the following context are enclosed by an atmosphere in which they have just discovered the mysterious removal of a portrait from the basement of their mythical museum. The portrait's disappearance evokes the following: an exploration of the museum's history; an excavation of past residents; the creation of suspicion of murder; and the raising of questions regarding the integrity of the museum employees. The vibrant tremors of exploration agitate the relationships between the teacher and the students to a pitch of disequilibrium. The teacher and students bring their energies into play, and recognize the inherent nature of the mythical relationships as whimsical, erratic, and unpredictable. There is no specific techno-scientific

methodology that will stabilize or harmonize the structure of the relationships except the support and respect of spiritual embracing:

> Like when she said, start to pretend... you are doing an everyday job in the museum.... and you can laugh away with your friends but if you're by yourself it's embarrassing. I don't like it but it's good when you got your friends [and teacher in-role] to support you. (Mandy)

> When she was like a museum worker she [the teacher] treat you as if you were the same and give you much respect, you're like their age, it seems much better 'cause like you can talk to them face-to-face, taking that time [to be with you]. (Chris)

The greetings extend through a building of relationships. The spiritual embrace grants a recognition to other whether through a gesture, an action, a sharing of ideas and questions, or a listening to other people's problems.

> Some people thought it was good the way they were doing the discipline of the hands, running around listening to other people's problems and sharing ideas. But I just like it at the monastery because it's interesting the way the people go to share their ideas with other people and they just don't keep them into themselves. In the classroom people just share their ideas with the person they sit next to but in the monastery you can share your ideas with all of the people. (Claire)

The community rituals unite the participants in the mythical world in a manner not familiar to the techno-scientific world. The social health of the group in play sustains a

force that honors the other with the spiritual embrace. Embracing the ebb and flow in the mythological relationships becomes a rehearsal for the ebb and flow of life itself. The social health of the group is a revival and return to the source of what it means to be in an educational relationship. The educational promise leads and guides the existence of the other. What is brought forth and what comes forth invites "a silent conjugation of wills" (Neitzche, 1967, p. 67). Like the outstretched arms the promise opens the relationship to receiving the spirit of the other. To keep the promise as educators, we consent to "living in accord with that spirit" (Hughes, 1978, p. 180). This promise of an open embrace of the other supports "a grace of communion in a shared quest and participated life" (Merton, 1973, p. 37). Educational objectivity melts with subjectivity as a welcoming of the other, as hospitality, and in the educational relationship "the idea of infinity is consumated here" (Levinas, 1969, p. 27).

The openness fills the educational relationship, and the everyday life, the play and the re-play of the embracing participants. In this way, the constant flow of life is absorbed into the relationship, inspiring a human drama towards an "ecstatic merger" (Berman, 1984, p. 3). This passionate attitude of remaining open to the spirit of the other and embracing the latent-self keeps the educational consciousness awakened to "the subtle soul" (Baudelaire, 1984, p. 61) and keeps the educational context an oasis of

engagement where "thirsty souls may come to quench" (Baudelaire, 1984, p. 61).

Breathing Poetically with the Other

> Mrs. Heathcote (teacher in-role) really gets you going, she really speaks loud and vicious... if she starts acting like a proper monk, you start acting like a proper monk... and she is good at pretending things like when we was doing the soup and she was talking and she was eating her soup and she looked as if she were eating real soup... then you want to eat your soup so you watch her and do the actions that she does... you just get carried away... you start doing it... the teacher's good for the mind's eye... telling you what's happening... you take it all from there... once that point goes off they tell you what's happening next and then you go on from there. So they're like constructors ...she moves from here and then moves from here... once you get stuck on something she tells you what goes on next, she keeps you going. Sometimes she asks us what we're doing and we just go on... she starts you and then you just float away to the next... it seems like we done most of it but she done most of it... the action and the noise, you talk to your friends about it... you can correct yourself with your friends and they can correct themself on you... when the teacher sets you off... you can only go halfway through it without any questions yet at the end you remember more.

Neil's conversation about the drama and his experience of the teacher being in-role with the students embodies the theme of breathing poetically with the other. Although Neil's description of the educational relationships embedded in the mythical world of a monastery includes his peers, at this point I will focus mainly on the teacher's

participation in the educational relationship as an inspirer.

The characteristics of the teacher in a mythical context shifts the nature of the relationships to that similar to the characteristics of a shaman. The teacher breathes life into the relationship becoming a mediator between the divine self of the student and the everyday world. The teacher shares the breathing, an umbilical spiritual breathing, that inspires the other to "taking it all from there" (Neil). The teacher not only allows the revelation of the inner springs of the students' inner self but aspires toward "an act of inner creativity" (Marcel, 1950, p. 162). When the inhaling of the latent-self or spirit of the other is embraced in an open manner, the multitudes of moments embody a "drama coming to be written" (Scheler, 1961, p. 62). This shared breathing of the experience of life's drama, textured with the commitment of an educational context, activated by the manifestations of the latent-selves means "you just get carried away" (Neil). The moments do not fit "any neat, overall pattern" (Bernstein, 1971, p. 97) that can be predicted, manipulated or controlled. The embracing of the other spirit may seem allusive, "like the ghost dance" of the Blackfoot Indians where spirits meet but are never seen. The invisible breath increases the relationship between the sensory, the mysterious and the signs of embracing, and traces the meaning of being face-to-face with the other back to the source of the mythical nature of relationships. This

"corresponds to the fullness of action and creation" (Santillano, 1970, p. 12). The teacher not only allows the revelation of the inner springs of the students' inner self, but aspires toward "an act of inner creativity" (Marcel, 1950, p. 162).

Teachers have a stock of techniques, strategies, and theories which form the basis for their practice for purposes of leading and guiding the other. When teachers choose to exist in a mythical manner with their students they become experts in the human soul. They also experience the inner world of their requirements, their energies, their structures, and their possibilities that meet the outer world. In the context of a monastery to which Neil refers, the teacher's presence mediates the students' inner world with the outer world of the mythical context. "She starts acting like a proper monk, you start acting like a proper monk" (Neil). The teacher in the mythical role of a monk carries the body and the essence of monk-ness to the point where "You [the students] start doing it" (Neil). The reverent voice, the folded arms, the periods of silent meditation, visits to the herb garden with other monks, the matins-to break bread and water--are just a few of the "mind's eye" spiritual actions that are being mimed in poetic form by the teacher in-role. No sooner does the spirit move the students when "they take it all from there" (Neil).

The "magic virtuosity" (Schon, 1983) of the teacher stirs the spiritual labyrinths of the monastery relationships into another journey to the unknown. The teacher asks for some help for the monks making mede from honey. She asks other monks, "Does anyone know anything about carpentry so they can help Paul?" Two students come toward Brother Paul whose mythical life is seen by the teacher out of the "corner of her eye" as needing nourishment. The teacher senses the monastery's chorus of interior lives building and dying. She sees what is going on elsewhere and propels the students' journeys into the unknown by setting into motion a circulation of energies. "You just go along with what's going [on] around, you don't have a script to tell you what to do but you're there" (Rebecca). The teacher "sees" from the horizon of the mythical perspective "what is going on elsewhere at the present moment" (Harner, 1980, p. 55). She employs her natural agents of the sensory and the spiritual, thus releasing the students to their monkness (it could be knights, slaves, scientists, gardeners, artists, mathematicians, readers, or whatever context is chosen).

The teacher keeps the "mythos" alive by constant creation and re-creation. It becomes, for example, a breathing into the relationship of

> new problems, old problems, focusing on the setting--'What a lovely day, looks like rain though'. 'Brothers, maybe we should cover the new plants. Anyone know where the sacking is for the new plants? Brother Bennett needs help with the candles for the villagers. Mmmmmmmmmm_I

> can taste the fresh bread already. Good day to you Brother Bede, do you need any supplies for your new book? (Teacher in-role)

The "magical athlete" (Harner, 1980, p. 55) dances through the landscapes of relationships, maintaining the life themes of the mythical world, giving new breath and releasing others towards new knowledge and re-freshened being. An arousal of enchantment collects the participants in a sharpened awareness of relationships as the poetic breathing intensifies. The movements within the relationship and within the inner life of the individuals inspired by the poetic breathing of the teacher arise immediately, spontaneously, and uniquely. This ordering and re-ordering of the experiences is not induced by a specific techno-scientific structure, but by a flow of renewal, recovery, and revitilization induced by the influence of a vital person, that is, the shaman-like breathing of the teacher. The teacher embodies the sense of discovery, awe, and wonderment and all that lies within the immediacy of the relationships between herself or himself and the students. The students are engulfed by the poetic breathing of the teacher, and they begin to see life as a poem in which they are the participants.

> Like it's putting it a whole new way, it disrupts the class, you don't know what to do, but it comes, you find out mostly what your brain says to do, it sorta POPS into your head. (Rebecca)

> It just sorta flows by, you have a big discussion, we just float by it, it may go on for a long long time but after

> we're done all the taking it in, it just sorta flows away unless they bring it up again and then we always have new things... because our mind has been refreshed. (Brea)

The experience of poetic breathing between and among the individuals adds a flowing quality to their relationships. The moments "arise spontaneously with an unanticipated faith rather than law" (Turner, 1982, p. 5). "When you don't know what to do" (Rebecca) in the chaos of poetic breathing ,the teacher becomes a channel for the inner powers of the other, not in a telling way but as a gentle fostering breath capable of planting seeds that deeply guide and direct the educational relationship. Garth's experience speaks to the theme of poetic breathing among the participants in a mythical world where:

> the teacher should go in with the children and do some with them, then you catch on with the teacher, like the teacher doesn't rule anything she just passes things on, like there's nothing there but you've got to catch on there's something there.

There are no explicit theories or methods to guide the nature of the relationship. There is only the soothing and fetching eros of concentrating on the emerging powers that "refreshes" (Brea) the existence of others. The poetic breathing by the teacher inspires the students with a capacity for "flights of fancy" (Novack, 1971), continuously enlivens the mythological world where "we [the students and teachers] can get involved" (Mandy):

> Like we did everything from the start, we didn't hardly know anything... you just started doing it, we hardly knew anything but by the end of the day we knew quite a bit. (Louise)

This poetic breathing is in sharp contrast to the nature of the techno-scientific view of the educational relationship. Marie, after experiencing the mythical world of cave explorers and mysterious letters from a long lost ancestor, compares the nature of the teacher-like atmosphere of the techno-scientific world as a loss of magic:

> When she [the teacher] clapped and said to freeze, she was right out of her part then and that's teaching, well it seemed to me the whole thing goes away, fades away 'cause she was acting like teacher... **it [the magic] wasn't there anymore** and so we're not there anymore... and it seemed to make the play just go, but then she was in her part [shaman-like] again and we were moving. (Marie)

The teacher using techniques and methodologies of the techno-scientific breaks the magic spell with the clapping, thus controlling "the whole thing." The participants are not there in the 'magic' anymore and consequently the relationships lose their heightened play of life. Afterwards, when the poetic breathing commences, the motion of the mythical interactions begins again to move the participants towards a world of knowledge and action. The spirit of disorder inspired by the teacher brings together relationships "of action as well as knowledge" (Harner, 1980, p. 68). The teacher breathes spirit into the relationship while at the same time fracturing the form.

Garth's description, in the following experience, shows us the iconoclastic nature of poetic breathing:

> When she was the secretary she was... it was good she was coming around asking us for tea and how many sugar and then come back and hand you the tea, so I think it's good the teacher got to get in and mix with the children and play certain parts that plug in. Like Mrs. H. was in the museum, she just wasn't a person who came in from anywhere she's got to be like the rest of us, give us some help with our stuff... 'cause when Jason was cleaning the gun she backs off and says 'you have to be careful what you're doing'.

The teacher moves back and forth between the realities of the play, the individuals, and the collective relationship of the educational context. While maintaining conscious control over the direction of the inner journeys, the teacher is not consciously aware of the possible discoveries as he or she provides access for the students to the hidden realities of the mythical world. The teacher, in concert with the students, becomes a "self-reliant explorer of the endless mansions of a magnificent hidden universe" (Harner, 1980, p. 27):

> Learning with teachers... 'cause it means they don't know everything... they don't know what they're gonna do, they just have to find out like us. (Louise)

> When the teacher was in her part all the others were in theirs... so the teacher had to act for herself and not for anyone else... it makes it seem realer 'cause when she's the teacher she's telling you what to do but in this case she's asking you if you can do it... I think it brings the play together 'cause she's in it. (Marie)

Belonging to the Question of Us

What seems to be the students' experience of the unfamiliar that is created by the poetic breathing between teacher and students? The horizon of the mythical context fills with awe, wonderment, and mystery created by the text of the unfamiliar. Each sensory element, gesture, movement, sound, space and being with the other is a search for the meaning of the unfamiliar. The search for the meaning of the unfamiliar illuminates the entire context of the mythical world as A QUESTION. The questioners, both teacher and students, are gathered together by The Question.

The mood and atmosphere of the relationship are the questions that assemble us together. It is in the question of ourselves being in the world to which we belong which gathers us in a community which belongs, in turn, to the question. The question is common to us, it belongs to us and in this we belong to the question about ourselves, the little everyday questions and the great big question of our humanity. Chris expresses the power brought on by our belonging to the question:

> I think it was the was the way when she [the teacher] broke between and everything and had a little stop with questions, like little questions.

These little questions in the mythical community parallel those of our everyday lives. With the immersion in the unknown and the unfamiliar, students and teachers reside in the questions of "How are you?," "How's it been going?," "Do

you need any help?," "What's happening?," "Where are you going?," "Why are we here?," "I don't know what you mean?," "What's this all about?," "What should we do?," "I don't understand how that could happen?," "What will I be?," "How could they do that to this person?"

The belonging to the question of the human event is a belonging to the question of ourselves. It is in questions relevant to our own lives that we belong. The questions to which we no longer belong can fill our relationships with an apathetic and annihilistic existence. Belonging to the question of ourselves asks that we search for our own commonalities.

A question opens us to conversation with the other and opens us to the unexpected, the unanticipated, the possible and to the future. The conversation draws us together, not to win an argument, challenge the other, or to gain knowledge, but the question draws us to the truths about ourselves and our world. The possibilities of the mythical context continue moment by moment with the everydayness of the questions. It is in the fracturing of our daily lives, the break with the mundane, in which the poetic breathing introduces the big questions that gasps at our existence. We are held by the questions that move us toward the answers, while at the same time moves us towards each other. This assumption remains open to "the mutual concern with a common topic" (Weinsheimer, 1985, p. 205).

Relationships are personified by opening up to a dialogue that affirms "the primacy of question over statement" (Weinsheimer, 1985, p. 206):

> Well you made it so that you let us [the students] ask questions... so if we didn't understand something... so when someone came up to you and said 'Kathy, [the teacher] how do you do this?' you would say, 'Who's Kathy?' and you'd just make us do our own decisions... (Dave)

The never ending mingling of questions unleashes the constraints of a techno-scientific methodology for searching for the truth. The students in a mythically-based context overcome the alienation of teacher-type pseudo-questions and are released to the essential nature of the questions. The teacher subliminally admits vagueness about the questions and submits to a position of not being an authority figure. Without this belonging to the question on behalf of both teachers and students, the life of the relationship comes to an end from the lack of searching. It is possible this context inherently contains boredom which enters the relationship, and "alters the relationship and destroys the moral bond" (Weinsheimer, 1985, p. 205). The lack of mutual concern for the question negates "the liberation of human capacities" (Turner, 1982, p. 44).

To succeed in life means to endure and to serve the questions to which we belong. This might require a patient acceptance and a humble intuition about the uncertainty and ambiguity of the questions as suggested by David, a twelve year old student. If someone tells you what to do all the

time you're not really going to succeed [at this or at life] (Dave). The teacher's constant telling or pseudo-questions disassembles the relationship of interest and perhaps, of life.

The poetic breathing and the belonging to the question brings new life into each moment of being together. The life brought forth from the unconscious latent inner self brings forth something that is waiting to be brought forth in everyone. The questions arrives from a source that opens up teacher and students to dialogue not method. The questions to which we belong press on us in a manner we can no longer avoid:

> I didn't think of you as teacher, I thought of you as just another kid in the drama... like you'd... it was important for you that you didn't want to be the teacher... you wanted us to learn from what we're doing. (Sam)

These are not questions that tell one how to lead one's life but are those questions that bring the others' energies into play and require an attachment and attendance to the question. The participants must belong to the questions and "be prepared to listen to what the other says as something addressed to him" (Weinsheimer, 1985, p. 205). The shared question becomes "a transformation into a communion in which we do not remain what we were" (Gadamer, 1982, p. 391):

> Yea, they [the teacher] take part in the thing and they are like one of us, like organize things.. and then join it as a different person... like we did everything from the start, she [the teacher] didn't hardly know anything until we started doing it but by the end

> of the day we knew quite a bit... we just found out. (Louise)

This comment by Louise, illustrates how the teacher and students belong to the same question about helping a stranger named Walter who is the lost character in the cave drama. Everyone in the drama becomes involved in a conversation about Walter's life. "Should we send him to the old age home or find a place for Walter somewhere else?" This is the 'big' question mixed with the 'little' questions about Walter's daily existence.

The questions 'organize' the teachers and students together in a common concern about another person's life. They come under the influence of the question and are "thus, bound to one another in a...community" (Gadamer, 1982, p. 341). This environment of belonging to the question is a recapturing of the bringing forth of life similar to the traditional maieutic circle of midwives. The relationship between the midwives and the pregnant mother converges around the question about the forthcoming life.

The students and teacher gather together in the question about Walter's life and are organized by the question itself. The openness of the question to all the possibilities about Walter's life is directed by the "logical structure of openness" (Gadamer, 1982, p. 325). It is the teacher's poetic breathing and humble patience which enables the students to gather thoughts together and share their collective thoughts about Walter's life. It is not

the teacher who organizes the students, but the nature of the questions he or she gently threads through their daily lives. The participants are confronted by questions which blend with the life of the drama.

The environmental logic of being together in the same community with unique individuals, sharing the same questions of life, in this case Walter's life, has magical qualities. The question itself asks of the students and teacher what commitment and sense of caring for the other brings us nearer to the question of our humanity. As we are exposed to the realities of Walter's predicament, we are exposed to the potential of our own isolation.

The students are not a group of experts in the manner of the theoretical and conceptual constructs of the techno-scientific expertise, but a group of unique individuals brought together as a community belonging to the same question about another life, in the example, Walter's. Although the students appear to be concerned with the question at varying levels of attention and commitment, the play with the possible decisions and consequences among the teachers and students propels the opaque ambivalence of the relationships toward a crescendo of commitment to the question. Perhaps, in the apex of the mythological awe, wonderment, and mystery, the participants are invisibly entering the question of ourselves through the questions about Walter's life. The inner logic of the participants, donated by the question, catches the partners in dialogue.

They belong to the question of Walter's life and in turn, the choices they make and the consequences of their decisions about Walter is a question of themselves.

It is in the openness to the mysteries surrounding the question and the poetic breathing by the teacher that the students experience a belonging to the question. The concern for the questions in context provide the students with an experience of expertise and "feeling good:"

> The teacher seemed watchful... seems like hawks 'cause they walk around like this... but the teacher seemed nice at the same time, helping, suggesting,... they would come over and they would ask us a question... I mean like, 'What about this? What about that?'...like they knew nothing, like we were the experts... then it felt good to tell someone about it [the question]. (Brea)

In the mythical world, everything is open to interpretation and understanding by the participants. The openness of the question in an authentic conversational environment rallies the teacher and students together. They meet to welcome the questions of the everyday. At the first level, the questions to which each individual belongs are personal, unique, functional, and immediate. The everyday, routine questions of our existence--How are you? What's happening? How do you do this? Can you help me here? Anyone having any problems? I wonder what will happen?--gradually begin to accumulate into a mundane, taken-for-grantedness about the life and action of the questioner and the questioned. The everyday questions are not kept alive and interpreted

deeper and seriously. The everyday relationships descend into a profane existence regarding our questions. The loss of meaning in our community rituals and symbols in the modern day existence combine with the forgetfulness of face-to-face encounters. The sense of 'we feeling' marks the grander questions about our humanity with a forgetfulness about our being in the educational relationship (Lessing, 1981).

The ongoing commitment of the students and teacher as they strive to make meaning of the sensory textures of the mysterious mythical openness; the increasing inner-facing within the relationships; the open embracing of each participant coming forth to greet the other and the intuitive and tutored poetic breathing by the teacher keeps the context alive. The question is kept in a message-bearing movement and is awakened by the participants' moment-by-moment possibilities. The hermeneutic motion, the commitment, and rigor required to be constantly interpreting the meanings provided by the interaction of the context and the participants, can eventually exhaust itself with the limits of the everyday possibilities opened by the questions to which we belong.

The fracturing of the mundane, everyday questions that belong at once to the individual level interrupts the conversation of the participants and consequently puts us in question. The routine questions of our daily life accumulate and are put to the test of ourselves as

individuals and ourselves as a community of individuals belonging to the question. The tension of the question directs the teacher and students toward the questions of the world which the taken-for-granted habits of daily life do not necessarily make immediately accessible to us. The break with the everyday solicits our attention, awakening us to ourselves as individuals as we each are put in question.

The environment of tension created by the fracturing of our everyday existence and drawing the participants toward the question of themselves is shown by the following experience in a mythical context. A group of students and teachers spend days naming, creating, and working at cleaning a new hospital for the forthcoming opening ceremonies. They play at the question: "what is the meaning of hospital?" The teacher, sensitive to the poetics of the drama time, space and relationships, senses the students' growing familiarity and unprofitable play with the openness of the question about the meaning of 'hospital'. The question is fractured by the entrance of a mysterious patient [adult in-role wearing clothing of an eighteenth century American general]. The students, seven and eight year olds, are held in awe by the ambiance of the unknown presence. The question of how to save him gradually recovers the question of themselves as hospital personnel, and the meaning of taking care of others. When the students out of role were outside the realm of the classroom, one

youngster remarked that he saved a general. Another student replied by saying he saved the United States.

The magical spell of belonging to the question of ourselves can be broken by the return to the relationship of teacher-type questions. In the theme of Breathing Poetically it is Marie who comments on the experience of a teacher-type entry into the mythical relationships:

> That's teaching... it seemed to me the whole thing [the magic] goes away, fades away 'cause she was acting like teacher. (Marie)

The openness of mythical questioning scrambles the educational relationships into a shapeless chaos of individuals. Belonging to the question requires the individuals to search among the amorphous possibilities for the meaning of their questions. This presents an experience of confusion for the students:

> I don't know really, you just feel good... I was the same sitting out front just asking questions but I remember the lady [teacher in-role] was asking about the attitude of different ladies and the cakes, we had to think of something. It was confusing, trying to find a different part of somebody that isn't shown, the personalities and the attitudes. (Steven)

The formlessness of the question refers us back to the poetic breathing as it begins to take shape. To keep the question in play, the randomness carried by the breathing of possibilities by the teacher into the relationship links individuals of the play with the question of ourselves. It

is the belonging to the question that gathers the teacher and students together. The question guides the participants toward each other, towards the community. With patient humility and technical wisdom on the part of the teacher, the question directs us to life itself.

Our significant relationships with the immediate and the uniqueness of face-to-face encounters of the mythical engages us in our daily lives. These questions become different from the techno-scientific world where the question of ourselves is distanced, neglected or forgotten by the methodological objectification that takes for granted the nature of the questions to which we belong. This neutralization of the question breaks our concern or commitment to the question of ourselves and the experience of daily life. The question binds us, pulls us toward the mysterious shadows of our existence. It is in the mythological context, where each item and person exists with an air of awe, wonderment, and mystery, that the question contains ourselves. Here lies the burden of the task of being in the world. It is in this context that the realities and problems of our everyday life remain open and cannot afford to be overlooked. The question must serve to ultimately remind us of our existence.

At the point, when we are no longer reminded of our questions or have any involvement in the questions about ourselves, we overlook the details of our question and move toward a condition of boredom. The opportunity provided by

the mythical context to exist in the pre-ordered world, to have an inner-standing of our humanity, grants us the wish for a rehearsal of openness to the world. The existence in the face-to-face serves to elevate the everyday questions to moments of tension and testing our commitment to the question.

Kelly's experience of the mythical context in which she is a farmer, chooses her land, builds barns, ploughs fields, milks cows, and performs several other daily routines of being a farmer, eventually leads her to recognize the need for belonging to the question of ourselves. She further recognizes the need of the teacher's presence to "remind" the students not to "overlook the daily questions of their lives:"

> I think the teacher was reminding us... sort of setting out the problems we had overlooked and saying that's a problem too, you can't just leave it [the problem] there... you [teacher] sometimes went around and you would say, 'Look at that. You need to do something about that... it was both as the teacher and the government official... but like if it was just as a teacher, the teacher would just tell you. (Kelly)

The telling to which Kelly refers hints at the creeping of boredom into the relationship which becomes problematic to searching the questions about ourselves. This becomes problematic to the meaning of our question about educational relationships. This rehearsal of the experience of belonging to the question, which in Kelly's case is the meaning of being a farmer about to lose her land. The

question offers an opportunity to be reminded of the life of another channelled through Kelly's in-role life as a farmer. She comes closer to reaching the source of the question of what it means to be a farmer.

The questions directed at us "conjures back the fugitive souls" (Eliade, 1964, p. 414) from boredom. The mechanical telling of questions aimed at competitive conversation, abstract knowledge, or methodological inquiry "overlooks" the world of "I and We." We lose the thread of our questions about us and in turn the wisdom of our lives. The pre-technologized nature of questions in the mythical relationship remain open, not to overlook our lives, but to gaze upon our existence with a responsibility for intense engagement with the other:

> [E]ach must belong to the other, each prepared to listen to what the other says as something addressed to him. Each is open to what the other has to say, affirming its rightness even though it contradicts himself. (Weinsheimer, 1985, p. 205)

This belonging to the question suggests an infinite openness between teacher and student. This openness can be filled with contradiction and "includes both negative and positive judgements" (Gadamer, 1982, p. 328). The ultimate openness to the other in an educational relationship leads us to upholding grace in the face of the tragic and repulsive.

Revealing Grace in the Everyday

The exploration into the questions of ourselves brings forth the possible presence of the tragic and the repulsive. This is not a question of goodness versus evil, the triumph of goodness over evil, but the recognition of the presence of grace in our common and everyday life. The mythical relationship is united in the questions of our humanity requiring an engagement by the teacher and students who no longer proceed in a conceptual and intellectual rationale that ignores the difficulty of our lives. The tragic side of life is searched in a manner that "resists the inclination to make things easy" (Caputo, 1987, p. 2). In doing so, we embark upon a journey into the buried sense of mystery and awe about the meaning of our questions. Keeping these elements of wonder and amazement in our questions announces the possibility for the appearance of the tragic and the repulsive. The tragic and the repulsive petition the teacher and the students in turn to reveal the grace in our questions, "[f]or amazement, wonder, and grace occur together..." (Sittler, 1972, p. 104).

The mythical openness to the world may necessitate revealing the tragic or repulsive side of our humanity. This perception of revealing grace in the tragic and repulsive commits us to an ambiance of crisis or tension surrounding our common and everyday life. It is the entry into the element of tension that returns the teacher and students to the nature of grace. Tension is that element

that is introduced into the openness of the mythological context when "the question is raised about the quality or purpose of life as a whole" (Harned, 1971, p. 39). Tension arrives in our everyday existence commitant with varying degrees of problems, ruptures in routine, and the experience of crises.

In the drama about an early British monastery, the students and teacher in-role have gradually built a belief in monkness and commitment to the source of their question, "What does it mean to be a monk?" In the course of the drama, the everydayness of the monks lives is interrupted by the entrance of a village Reeve looking for a young boy in his guardianship. The monks are hiding the boy from an abusive Reeve. Upon the arrival of the Reeve (teacher in-role), an element of tension is created by the Reeve's request to search the monastery for the young boy. The monks protect the location of the young boy by a variety of contrived distractions and silences:

> The Reeve asked me, 'How did the wheel come off?' Well, I felt quite scared really, 'cause his eyes were burning and looking at mine. Brother Dorcas (student in-role) and I said it was because the donkey jerked and the wheel came off. We didn't really like it because we weren't telling the truth but we wanted to save the boy's life. (Neil)

The point when the Reeve asks the monks, 'Is the boy here?' begins the exploration of the question of the possibility for revealing the grace in their lives. The tension of the event holds the everydayness and the question

of monkness in a period of frozen time. The sense of life to be judged, 'Should monks tell a lie?; and the range of individual responses to the threat of a loss of monkness releases the event to an atmosphere of reflection upon the question. The tension "imparts to it [the play] a certain ethical value in so far as it means a testing of the players' prowess: [her] his courage, tenacity, [and] resources" (Harned, 1971, p. 103). It brings the teacher and students together in that shared moment of belonging to the question.

It is in these open moments of crisis that we are most intensely and intimately engaged with the quality of our lives. The choices, decisions, and solutions are not of the realm of the techno-scientific but live in the domain of grace. This is not intellectual moralizing since the experience of tension reaches into the very dark pits of existence. "Gracious...is an element of immediate experience...source is 'free initiative'.of authority...to deal with unpredictable situations which do arise" (Guardini, 1961, p. 103). The openess of the mythical context restores the difficulty of living our questions. It requires a participatory adjustment of the self to deal more fully with concrete circumstances and binds the educational relationship with a playful delight in searching for grace.

Whereas "theories set aside joy and agony" (Polanyi, 1958, p. 143), the nature of revealing grace requires a risky uncovering that assaults our bodily experience of the

tragic and repulsive. The teacher and students' seeking of grace in the "inner ordeals [which] mark an inner grief" (Marcel, 1950, p. 65) sensitizes us to the "deepest centre of the human person where fear and trembling start" (Barrett, 1958, p. 17). Claire describes for us the experience of fear and trembling at the possibility of the loss of our humanity when (for her) the Reeve, symbolic of the repulsive, and the boy, symbolic of the tragic, stirs at the very root of the question of monkness:

> Yes, everyone was amazed 'cause he [Reeve] came to the door and knocked on the door and said, 'Is there nobody at this gate for my service?' Everyone just went back in amazement with fright and he wanted to search the monastery so he could find the woodpile where he thought the boy was hidden.

The interruption of the Reeve in the drama affords a stage for the existence of the tragic and repulsive. This staging of tension grounds the experience of fear and trembling in the rupture of the everyday. This entrance of shock reverberates through the past and future condition of monkness. The relationship between the teacher and the students is revitalized, reawakening them, as monks, to the possible revelation of the graciousness of life.

Garth elaborates on the sensation of fear and trembling at the tragic and repulsive. One of Garth's fellow students is pointing a gun at the teacher in-role as a museum employee. The teacher introduces the possibility of the tragic consequences of pointing a gun at another without

explicitly moralizing upon the deed. The experience resonates throughout the context of the drama sensitizing the entire group of students to the repulsiveness of the act while offering a forthcoming exposure of grace:

> Well Jason had a hold of the gun and he was cleaning it and he had his finger on the trigger and Mrs. H. [teacher in-role] was saying, 'You've got to be a bit more careful with that gun in case it goes off or anything.' And Jason was saying, 'No' 'cause he had been doing it for years, she was quite scared of the gun, she says, 'Well, you can put the gun away, and do you desperately need weapons in this museum?' She was just quite scared it would go off or something... she was panicing because she was talking quick and that, we got the impression she was scared. (Garth)

The moment of tension froze the question with an atmosphere of possibility at Jason's impending decision. This staggering exploration into the tragic and repulsive held the breath of the participants in a nervous display of fear and trembling. This holding of the breath created by the tension of the event symbolized the terrible and the repulsive which pulsates into those innermost recesses of the human person. Although the playful surroundings are maintained in the dramas, the embracing of the students' spirits by the teacher offers a supportive relationship in this type of intense face-to-face encounter with the terrible and repulsive. Mandy moves from dependence on the teacher to an autonomous liberation during the crisis of facing an unknown person in the following conversation:

> This old lady [teacher in-role] came to the museum. I was sitting next to her.

> At first it was a bit scary but after awhile it was alright, I was getting a bit nervous... when you're nervous you get all tensed up but when you're scared enough you can stay still. Like if you get a really bad fright your muscles just seize up, I've had that before, it wasn't very nice.

Unlike the bureaucratic and institutional structures that neutralize or hide the possibility to receive grace, the openness in the mythical relationship liberates the teachers and students to a playful participation in the concreteness of the everyday. The nature of coming face-to-face with the tragic and repulsive, (for example, a mythical character such as a Reeve or a slavemaster, an object such as a gun or a crisis event, or the question of whether to take up arms for King Arthur electrifies the educational relationship between teacher and students. It is the possibility of finding grace that fires the imaginative capacity of the actors, exposing them to the texture of the tragic and the repulsive, that is missing in the instance of the one-dimensional existence of television. The students candidly burden the educational relationship with a rawness of a perilous world in the following conversations about their experiences of the tragic and the repulsive:

> The Reeve was going to punish him badly and when we had found the child we saw the whip marks all over his back. I don't think that he had been there that long but his parents must have died quite a while ago and they gave him to someone because they knew they were dying and they sent him to the Reeve to work there but I don't think the child wanted to go. (Paul)

> Yes, I was frightened. I didn't want anyone to get hurt and the Reeve looked very vicious so he clutched onto a belt and made a horrible noise as if he were ready to whip him when he found the boy. (Claire)

It would be very difficult for a documentary on video or television to recapture the presence of the tragic and repulsive described by the children in an open, playful, mythical face-to-face encounter. The dedication and rising excavation into the tragic and repulsive cannot afford to deny the sorrows and failures of existence. The excitement generated by the tragic moves us to understand further truths of human existence. The possible evil that stands quietly within the tension of the concrete demands an intense participation to struggle toward grace. The play toward grace carries the gift of the possibility of a return to the original gift of humanity which is creation.

Every time we play with life and test the questions of ourselves, we are reaching for a state of balance and fairness. "I don't think it was right to beat the boy 'cause it's not really fair on the boy" (Claire). The movement from chaos to order arouses the participants in a delicate striving for balance in our lives. This leads us "to speak to our capacity for delight and wonder, to the sense of mystery surrounding our lives, to a sense of pity and beauty and pain" (Conrad in Sittler, 1972, p. 94).

The trials and tests as we struggle toward grace means "that [we are] surprised by a gift [we] could neither expect

nor deserve" (Harned, 1971, p. 3). Next to the gift of creation comes the gift of grace, a gift to be unwrapped by the participants exploring the questions of humanity upon exposure to the tragic and repulsive. The revealing of grace becomes our existential project within the openness of the mythical world. This burden becomes an obligation on the part of both the teacher and the students to release the loveliness within our everyday, concrete lives. However, the condition of mystery and openness leads us to the elements of astonishment, shock, and sudden abruptness in the everyday. Surprise sits within the unknown. We peel back the layers and enter the possibility of an eye-opening spectacle. Claire describes this experience for us as follows: "Shocking! Oh! I was really disturbed in case the Reeve would go around and prowl." To disturb means to fracture the mundane routine and re-awaken the participants to the question of their existence.

This shock leads us into finding the gift. Whether an order of monks, the law of the country, or an Arthurian village, the structure of surprise allows us the privilege of inner-standing. A gift is not something you deserve, it is something you are given unexpectedly and unforeseenly. It cannot be calculated. It can only be anticipated. The waiting elevates us from the entry of boredom or the monotony of routine and the element of surprise radiates into the concrete moments of our lives, surrounding us with an ambiance of the possible in each waking moment. "We were

frightened, we couldn't sleep over worrying just in case the Reeve came back" [Claire].

A class of students made a final presentation on their research about coal mining. Gail decided to go in-role as Mrs. Prokop, a coal miner's wife she interviewed. Gail described her everyday life in the early nineteen hundreds as a coal miner's wife raising three children. The everyday events were related with a sense of routine and commonality with the audience's own lives, in her description of a simple life as lived by a coal miner's family. The audience was attentive to the details and atmosphere of her life. At a certain point Gail began to relate the events of her life on the day of a coal mining disaster. The shock of the disaster "took us by surprise." This element of surprise opened the everydayness of her life to what had previously been taken-for-granted. Gail related the morning events: How she fed the children and her husband; how he walked down the hill and how:

> I don't know what it was, I fed the children and their father, he got dressed as usual, kissed the children, and started down the hill for work. The children climbed into the window bay to wave goodbye to their father. This was the first time the children had ever done that. To this day I don't know what it was.... (Gail)

Whether it be the tiny surprises or the shocking surprises that await within the mundaneness of our lives, remaining open to the unexpected joys and pains startles us into being "taken" by life. Just as the element of surprise

recaptures the everydayness of Mrs. Prokop's life, the arrival of the element of surprise into the mythical openness reawakens the participants to the concreteness of their lives. The surprise could be the declaration that a King Arthur village must take up arms against the King. It could have been a decree from a foreign government that Acadians will be expelled from their settlement. It might be the discovery of a mysterious bacteria in a can of tuna. It might even have been the abrupt appearance of a repulsive Reeve into the peacefulness of a monastery that grasps at the very source of the participants' lives:

> It was quite quiet, we'd usually talk about the monastery but we couldn't talk about the monastery because we'd just give the Reeve ideas where to look, so it was all quiet and we just had to eat our food. (Neil)

> Well, he seemed when he came to the gate, he slammed on the gate and we let him in, he sorta bellowed and made my monks frightened and all the monks said it wasn't very nice.... the man shouldn't have barged in like that. (Claire)

The above quotes by Neil and Claire deliver them into the possibility of surprising themselves. A playful rehearsal of revelation in the monk drama intensifies the relationships in the mythological context. The tremors of terror that invade the lives of those face-to-face with the electrifying element of surprise:

> knits together the loneliness of innumerable hearts to the solidarity in dreams, in joys, in sorrows, in aspirations, in illusions, in hope, in fear, which binds men to each other,

which binds together all humanity.
(Conrad in Sittler, 1972, p. 94)

Although the students are acting as individuals, the radical nature of tension and surprise opens the interiority of the self to responsibilities too difficult to bear in isolation. The students choose in the face of the tragic and repulsive whether or not to pull together their individual capacities for grace. The tacit agreement of the students to reconcile the self to safety with others evokes varying degrees of solidarity in the community landscape. The importance of the to-and-fro movement of play, the poetic breathing, and the belonging to the question demands the embracing nature of the teacher to recognize each student's level of curiosity, concern, and confidence with the community's struggle toward grace.

The contributions of each student to the concrete nature of the drama's community life orchestrates a tone of "solitary solidarity" (Letourneau, 1987). Some students wander bodily to spaces that indicate their lack of interest or fear of commitment to the community crisis. Others display their curiosity or concern through gestures, movements, or voices that weave their individuality within the fabric of the play while others rush to a hasty solution. The teacher in-role accommodates these levels of commitment by encouraging the students in-role to support each other and by letting individuals silently rest their trust in dreams and hopes for "creating new and richer

possibilities for human life" (Harned, 1971, p. 118). In either case the students lose themselves in the play, and in this manner reconcile themselves to participating in the greater power of the community's capacity to fuse with grace.

Each individual takes a unique refuge in communal protection from the chaos of unfamiliar futures. David sidelines himself and thinks "the whole thing is stupid." Marilyn can only participate through her good friend. "It's whatever she wants to do," she comments. Most students are drawn together by the playful mood of the teacher and the inviting nature of "being able to play with their friends." Paul appears isolated in his participation. Yet, the solidarity of the community commitment elevates him to a recognition of grace in the concrete everydayness of Paul's life as a monk, or so it would seem:

> It's the house of god and we don't permit cruelty once they're in our house. The main beauty about the monastery is the way people are so civilized and they don't fight and everything like they do in the village. That's what I like about it, peacefulness.

When we are tested in the everyday it brings about something other than ourselves. The commitments and compromises of self within the life of a community can lead us back to the original gift of grace and creation. In turn, it can lead us back to the self as contributing to the concrete celebration of life and what we might become. The calling forth from the temple of knowledge toward the

theatre of grace occurs not as pure entertainment but as a celebration of our humanity.

The relationship between the teacher and students in the open context of a mythically-based curriculum severs the ties with prescribed dictums of the techno-scientific curriculum. The face-to-face encounter welcomes mystery and playfulness, and engages the other through anticipation and possibility for uncovering grace. While the scientifically based relationship requires ordered restraints which are determined by theory and distrust, the mythically based curriculum depends on spontaneity and faith to bring the moments together. The source of good faith and the discernment of grace is acquired by the historical and common sense authority of the teacher and by the openness to immediate knowledge by the student.

Facing the Occasion of Responsibility

The gift of grace carries with it the burden of responsibility. The mythos, that which exists before the logos, carries the message and original meaning of responsibility. The meaning of responsibility usually carries a positioning with the other by the preposition "to" or "for." These placeholders become taken-for-granted or dogmatic statements which govern the nature of responsibility when teacher and students are face-to-face with each other and the world. To be responsible to or for the other suggests a relationship of "power over" the other or "power to" control or manipulate the other.

Responsibility to, or for the other empties the relationship of facing the demands of the immediate, unique, and concrete moments. In the openness of the mythical relationship, co-responsibility directs the relationship not at the other but toward otherness; that is, being conscious of other people, objects, or events.

The embryonic occasions for responsibility crawl or crash into our relationships from the everyday, immediate, and situational contexts. We sleep restlessly when the new baby's breath undulates with unskilled attempts at gathering life. We sense initial hunger in the other as it crawls into our own existence. We "jump to the occasion" when the young child falls and calls for help. During each of these occasions of our daily life, a repertoire for coming face-to-face with responsibility is evolving for those present. Likewise, the situational circumstances of mythical dramas continue to broaden and rehearse the opportunities for coming face-to-face with responsibility.

Lifting the events of daily life out of context and placing them in the mythical attitude of the dramatic context illuminates the occasions for responsibility. The "staged" life is frozen in time and space while the characters play with the possible emotional ranges and depths of human responsibility before the other. The daily life of museum workers (students in-role) becomes a rehearsal hall for responsibility. The relationships of the museum workers are multiplied and intensified with each

encounter with the visitors to their museum and with their interactions with co-workers. Such occasions as the arrival of a senior citizen (teacher in-role) calls attention to responsibility with the heritage of historical objects, such as a Victorian silver set. The teacher in-role evokes an atmosphere of responsibility with gestures of old age in the face and bodily movements. She further implants a mood of helplessness through her use of voice and story that charging the situational context with a compulsion on the part of the students to serve the uniqueness of her age and her-story:

> I don't know what to do with this old knife set. It's me husband's, ya' know. He's dead now, I'm all alone but this old knife meant a lot to him. I don't know if its any value to you? Eeeeeeeeee. I'm tired but I have to go collect my old age pension cheque. Would you let me know soon? (Teacher in-role)

The sudden appearance in another drama of an abandoned baby (a doll wrapped in a cloth) draws a group of "problem behaviour" students into being responsible before the new life. Seeds of responsibility are planted in students' lives when, as town planners, they must design an alternative route to bypass a busy intersection used by physically different citizens. A group of university students (in-role as experts on the Golden Age of Spain) experience responsibility in their capacity as consultants to an international design studio.

To be held responsible before the other removes dependence upon a technology of human response and a science of commitment. Being before the other leaves the relationship open to mystery, immediate experience, and flux. Responsibility is completed only upon the summons by the other at each movement to return again and again to the relationship. There are no conditions for determining or reducing the experience of responsibility to a philosophical science in this way. Being responsible before the other is a pre-philosophical encounter which is experienced, not as a web of relationships, but as "a sacred tie of life" (Gilligan, 1982, p. 59). "Because you care about the monks, they're like our own flesh and blood, they're like brothers to us," becomes Claire's flesh and blood "tie of life." Furthermore, this is not simply an appearance of commitment but a relationship that in the situational, concrete, and living moments defines the nature of responsibility through the inner response given to a call from a mysterious source in the other.

Rebecca experiences this "sacred tie of life" in her role as an Acadian villager with several children. She becomes pre-occupied with her responsibilities for her children. The hardships she experiences turnatu the facts she has learned about Acadians into a deeper lived experience. She reveals for us the experience of motherhood that is about to be destroyed by the King's representative:

> I am a widow. It's harder. You get to do everything yourself. Like you had to do what the men did and be a mother also.

> It's quite a bit harder 'cause you're one parent with two kids screwing around and goin' all over the place so you had to take care of them. (Rebecca)

The attitude of the teacher embodies a concern for the students' unique manifestation of self in the face-to-face. The teacher, in the infinite capacity to supervise, direct and judge the occasion of responsibility before the other, faithfully and silently directs her attention toward the student. The mood of responsibility arises through the thought, word, or deed to the call of duty to house the other. The teacher is initiated by the professional responsibility before the other "to see everything and refuse nothing" (Jephcott, 1972, p. 178). The teacher surrounds the students with an invisible cloak of responsibility while the student becomes "sheltered by an angel's wings unseen" (Baudelaire, 1984, p. 33).

Responsibility becomes a manifested occasion in response to the immediate call for help by the other. The facing of the other is a movement toward responsibility that becomes "the imperative addressed in a concrete act of facing a summons to be present and to present oneself" (Levinas, 1981, p. xiii). This appeal from the face comes as an individual or collective "vocation." The amulet of responsibility which is worn by the relationship aids and protects the wearers as they "face the responsibilities."

This responsibility of the teacher to answer to the "questioning glance of the other" (Levinas, 1981, p. 13) is

intensified by the students' immediate and unique appeal to the teacher as an approachable authority on the attention and protection of their display of responsibility. This "heightened sense of relativity" (Christ, 1979, p. 60), that is, the obedience of teacher and student to a dialogue of two responsibilities--authority and faith--assigns a territorial exhaustion to the educational context. There are the additional interior embodiments of responsibility other than the outward manifestations of responsible actions. Claire experiences the dialogue of responsibility as an existential momentum in the relationship between the monks and herself as Abbot. Meanwhile, the teacher (in-role) periodically bridges her movements and conversations with Claire's accumulating inner sense of responsibility. Claire allows us to enter her experience of responsibility in the following conversation:

> Being an Abbot, it's hard work to be an Abbot, and it's proud work to be an Abbot. But you can't be nasty to them, that's one thing you can never do, you've got to be kind and gentle and understanding toward them... To be an Abbot it's very important. About myself, it was a very proud moment to be elected Abbot and sent to this monastery. When I first came every thing changed. We changed the monastery and we changed the doors, and we changed jobs over and we changed our habits from black to brown and I gave them a whetstone which they'd never had before and they sort of had a cross on their belt and everything changed from then.

Seemingly, the dialogue between the teacher and students in the mythical openness is charged with an inescapable and

invisible code of duty. Without the assignment of responsibility as an occasion before the other the relationship slips into malpractice and gradually is susceptible to boredom. The withdrawal of responsibility in the teacher/student encounter is a trespassing upon the "internal integrity of human relations" (Marcel, 1950, p. 35) and limited to nil involvement shrouds the occasion of responsibility in a meaningless and lifeless domain.

The unique and concrete source of responsibility between the teacher and the student juxtaposed with passion for playing with possibilities lends a pre-occupation with and a compassion for others. Passion means to suffer, and compassion means the suffering with the other. The teacher's ontological authority about the human condition, gained through the experience of actual and vicarious readings of the world contribute to the acquisition of responsibility on the part of the students. The teacher in-role cultivates the roots of responsibility with verbal hints at humanity:

> Somewhere in the world today a boy is being beaten.
> Somewhere in the world there are others who would like to put down their weapons.
> I wonder why no one cares for old people?
> How can a nation forget what they stand for?
> We must carry the coffin gently, this man has a history.
> It seems so easy for people to neglect their gardens.
> What would make a person want to kill another?

The educational relationship is led "clearer and deeper into the condition of living beings" (Smart, 1977, p. 112) with a felt sense of the experience of responsibility through the passion and compassion with the other.

The teacher, while attending to the questioning faith of the student, accesses the display of the concrete everyday meaning of responsibility. In the educational context, the silent mercy and clemency for responsibility can be found in the teacher's presence which "stores the suffering of the other" (Levinas, 1969, p. ). Paul's metaphorical relationship with Bede in the drama creates occasions for facing responsibility:

> Yes, once when all of us went around to see Bede when he was writing about the boy [the metaphorical bible]... yes, he was in the middle, he told me he was right in the middle of writing a very important book and he didn't want to be disturbed by anybody. So I told everybody that they musn't go in to see Bede unless it was very important.

It is in facing the occasion of responsibility that the delicate, quiet, discontentment, and concern for the secret griefs of the unique other finds a generous reassurance and relief from the rawness of a perilous world and the 'great pains' of being in the unknown worlds.

This experiential rehearsal with the presence of a concrete everydayness of responsibility flows from the familiar past into the unfamiliar future. This guides the teacher and students into facing each concrete occasion of responsibility with a renewed sense of adventure. This

prepares the participants not only for the removal of the concrete occasion but for the essence that remains in the memory. Neil's experience with the mysterious and open nature of the mythical permits him the privilege of an imaginary apprentice to whom he is responsible. Included in Neil's relationship with an apprentice is the expanded experience with the timelessness of responsibility:

> Well, he [the imaginary apprentice] helps me if I'm too rushed off my feet, he helps us and he brings the tools and gets all the wood ready and I carpenter... Well, it means I've got to look after him 'cause he's only young and another reason we're having apprentices [is] when you die young people that want to be a carpenter, so when they're apprentice they learn things and when they grow up and the carpenters are gone, they can be a carpenter and they will have an apprentice. (Neil)

The content and form of responsibility, in the experiential world of a mythical drama, gathers teacher and students together in a double entendre of life. The participants exposed in this situational context of responsibility are, before anything, responding to an appeal for help. A response to the other is a recognition of a plea for help. The playful nature of the teacher and students in-role and the serious nature of this teacher standing before the students nourishes a sensitivity for the occasions calling for responsibility. The experience of responsibility emerges from both the co-responsibility of teacher and student and also from the personal and

collective sense of responsibility in the relationships of the drama.

The articulation of responsibility deepens through the movement toward the other before whom we stand. The content of responsibility elaborates itself with each finished movement that was originally a moment of anticipation called forth by the petition for responsibility. The array of possibility for calling forth the occasion of responsibility is grounded in a gradual tutoring of the individual's intentionality. In this case, that which catches our eye, the appeal for responsibility, focuses our interest and investment of consciousness with a movement between the inner and outer world. The nature of intentionality that moves us to act is brought to light in the following story.

Chris experiences intentionality in the following manner while sharing the care of a valuable museum artifact with security guards:

> Well, when it's in the workshop it's our responsibility when we're cleaning and that. But when we've cleaned it it goes on show and from then on it's the security guard's responsibility.... I clean it but there's lots of things... and when I'm not usually there I'm at the back in the workshop cleaning other things, so I've got to make sure it's alright but security are there and watch it and take responsibility.

The beckoning face of person, object, or events directs us toward responsibility not only for the quality of our own lives but for the quality of other lives. Each occasion for responsibility, to remain authentic to the existential

summons, finds its rewards in the non-material world. Neil's relationship with his imaginary apprentice is rewarded by the spiritual experience of holding another's "life in your hands," "I've got responsibility 'cause when he's working in the carpentry place he's in my hands" (Neil). The presence of responsibility in our relationships obliges us to search for the ethical conscience in our actions with the other:

> Every moment of life in the development of the individual represents at the same time a possibility for the individual to know unique values and their interconnections. (Scheler, 1973, p. 493)

The love and respect for the mysterious and the infinite play of possibilities commissions the participants to "listen for the unique demand of the moment" (Scheler, 1973, p. 493). This frees the nature of the relationship to an ethical cognition through wisdom. The inexplicit evoking of each moment of responsibility rests in the participants' ability to choose freely, but wisely. This forms the increasingly concrete and playful experiences of the everyday. Claire describes this experience of choosing wisely as follows:

> Let the boy become a monk in the monastery and give him proper food and some of the monks thought it was a good idea and one of the boys said we should hand him over to the rightful owner [the Reeve]... it would be frightening for him [the boy] 'cause you don't know what he [the Reeve] could do and if the monastery were here now it would be frightening... but not in the drama and some of the monks weren't gonna let the boy come back

> and live in the orphanage with the man, they wanted him to stay here and become a monk.

Engaging the Other Through Freedom

What is the meaning of freedom in the mythical relationship? The maintenance of authenticity with respect to the educational promise to lead and guide the other entails us to the notion of freedom as an engagement with the other. The engagement is a combined movement on part of teacher and student toward liberation into the experience of freedom. The engaging of the other to the concrete possibilities and manifestations of their potential is the authentic recovery of the educational relationship. In Heidegger's words, freedom is a "letting be." This is not a letting alone, a renunciation of, an indifference to or a neglect of the other, but it is a responsibility to "engage oneself with the open region and its openness into which every being comes to stand, bringing that openness, as it were, along with itself" (Heidegger, 1977, p. 127). The relationship between the teacher and students in a mythical context invests that movement with promise to the other for an invitation for freedom. Freedom is experienced as an engagement with the open regions "into which every being comes to stand."

Freedom in a mythically-based curriculum demands that the teacher engage with the open regions which are replete with the student's possibilities. Thus, the teacher and the students are free to enter the open regions of possibility.

This openness engages their complete attention with the interest and commitment to fill the open regions with meaning. Engaging the other through freedom requires the child to play with possibilities at each moment. This process leaves space for the possibilities in the open region. When the students move into this space, the teacher frees them to enter the open regions. The teacher is engaged with each student's movement or non-movement into the open region. This demands the student's complete attention to each moment and this movement into the open region is experienced as freedom by the students.

The teacher experiences this freedom of movement into the open regions as an engagement with the other's possibility for becoming. The teacher is required to gaze into the open region, anticipating the uniqueness of each student as each student fills the open spaces with the possibility for creating meaning. The alternative is to be led to the creation of meaning by others and especially by the teacher. This freedom returns us to the original creative act of the beginning. In other words, a genesis of possibility in each continuous moment of being together on the horizon of the open regions.

A prevalent notion in today's society that is linked to the existence of "do your own thing" suggests that the individual is isolated from the societal expectations and restraints imposed upon them by others. However, in this context, we are referring to the relationship between

teacher and students. The freedom of one can only be described in light of the experience of freedom of the other. The teachers' experiences, attitudes, backgrounds, and knowledge of when and how children fill those empty spaces, engages their educational promise to lead and guide the other toward the open regions. The teacher frees the student to move into those possibilities and offers expanded, alternative, or questioning possibilities when the students' repertoire becomes faded, limited or non-existent.

Freedom obliges the teacher and the students to engage themselves with the open regions of possibility as experienced by the students in a Heathcotian drama. I will describe some of these experiences of engaging the other through freedom. In this way, a panoramic fusion of these open regions of possibility evoke the nature of mythical relationships in education. This is an alternative to the traditional techno-scientific view which sees teacher and student in a subject/object relationship. The following episodes are not intended to be interpretations of one individual's actions which cause or effect actions in the other, but are descriptions which capture the nature of freedom in a mythically-based relationship.

The following episode of children at play in a classroom illustrate the engagement of the other through freedom. Tammy and her friends are playing in the Wendy house in the corner of the kindergarten room. The temporal, spatial, personal, historical, and societal enclosure of the friends

at play frees the participants in their spontaneous attempts at leading and being led into the open regions as future possibilities for playful interpretations of what it means to be a 'mommy'. When the possibilities fade, the interest and participation of the children tends to diminish or disappear.

The moments which follow the initial engagement with motherness are filled with the potential opportunities for the children and the teacher to fill the empty spaces with meaning. It is these open spaces which demand an engagement on the part of the students and teacher to fill the open regions with possible meanings. The possibilities, in this particular case, were for playing with the meanings of "mommy."

The students in a drama about early Acadia agree to join in a drama about early Acadia after the teacher reads an imaginary letter from the Nova Scotia Archeology Society. Each student selects an area of archeological expertise by freely drawing on paper the tools which they feeltthey will need. The personal drama begins to unfold. Jannie, a student participating in the above Acadian landscape of the drama, hesitates before the empty space on the paper. His thoughts about which piece of equipment to choose are revealed by the gaze of vagueness and seriousness on his face. He needs time to gather and shape his decision. His pondering words. "I remember seeing some of the pictures of the dig once, but I can't really remember what the tools

were for," are directed at the blank paper, yet are meant for the attentive ears of the teacher and others who are required to help him release his imprisoned memories of archeological tools.

Travis, another student in the same Acadian drama, chooses to draw a toothbrush. Travis' engagement with his choice of archeological equipment vibrates through the mythical environment engaging a classmate with Travis' choice. His classmate notices Travis choice and mentions to Travis "It is not a toothbrush that you use to undust the things you find, but a brush like a paint brush that's so soft it won't scratch the thing [you find]" (name unknown). In another corner of the room, Nicki sketches a dentist's pick indicating that "It gets into the really deep cracks." Nicki remains confident that her choice of archeological tool is accurate. Her confidence keeps her free from any distractions or interruptions by her classmates or the teacher. Nicki's inner experience of freedom alerts her to a variety of possible details in drawing an archeological tool. This freedom sustains Nicki's attention and playful obsession with detail. She appears lost in time and space with her drawing. Nicki's engagement commits her classmates and the teacher to respect Nicki's moment to moment self-absorption with the object of her choice.

The aforementioned descriptions contain the nature of engaging the other through freedom in mythical relationships. The multiplicity of possible archeological

tools becomes available as the students' freedom to remember and imagine are quickened by the atmospheric vibrations between and within the mythical relationships. The freedom of each individual to act and the freedom between individuals, including with the teacher, keeps the mythical relationships alive with manifestations of the experience of freedom.

Engagement with the other through freedom is the landscape upon which we gaze to view the concrete nature of mythical relationships. Each student is metamorphosed into the play world of archeology through drawings while the teacher lets the moments for possibilities manifest themselves in the open spaces of freedom. In this Acadian drama, the teacher is in-role as an administrative representative in the Nova Scotia government. This in-role position frees the teacher to participate in the play yet allows her to be available as a teacher to witness the atmosphere of freedom that calls forth the nature of mythical relationships. The teacher's drama personae is apprehended by the teacher personae and with the students who remain engaged through the freedom of openness. The teacher, in this way, keeps the educational promise to lead and guide students toward the open region of possibility, which, at this moment is the possibility of being an archeologist.

The engagement of the teacher with the students is more a withdrawing and standing back from the unfolding

situations than a visible participation in the mythical landscape. Keeping the overt image of the above moments of students' emerging participation as archeologists, we can return to the undescribed spaces that exist between moments and describe the invisible existence that lies in the zone of mythical relationships.

Rebecca, another student in the Acadian drama, is not engaged in the event. Without any familiar archeological knowledge and with reluctance to move into the openness of the unfamiliar region, Rebecca is not free to engage in the drama. Rebecca indicates that she is not prepared to take a risk and make a guess what tool to choose. Even her glances around the vicinity of the drama do not access any choices for her. The teacher recognizes Rebecca's growing disenchantment with the activity because of Rebecca's scanning plea for rescue. The teacher attending to Rebecca's disenchantment with the drama hesitates cautiously before entering Rebecca's domain. These moments of hesitation on the part of the teacher leave Rebecca more time and space to face the possibilities left open to her. The "standing back" on the part of the teacher is not neglect or indifference to Rebecca's dilemma but rather an engagement with the possibilities.

The "letting be" on the part of the teacher requires this essence of freedom that keeps "in existence a space where freedom as virtuosity can appear" (Arendt, 1987, p. 154). The space in which the teacher and Rebecca are

existing contains a plethora of moments embodying the nature of freedom in mythical relationships. The teacher's intensity of engagement with the students multiplies as she scans the landscape of possibilities. The teacher is invited into the sphere of mythical relationships through the ricochetting emergence of archeological virtuosity.

Rebecca experiences a lack of freedom. She continues to struggle with her unfamiliarity with archeology and the teacher is sensitive to Rebecca's inner lack of freedom. The open region between the teacher and Rebecca means engaging the teacher on behalf of freeing Rebecca. The teacher frees Rebecca to possibilities and engagement by offering Rebecca possibilities to the open spaces created by the withdrawal of direct teacher participation. The teacher continues to anticipate that Rebecca's surveyance of other relationships might free Rebecca to the empty spaces, and spill meaning from Rebecca's inner life to fill the open region with meaning. The teacher waits to offer new or refreshed life during Rebecca's pause when it seems that Rebecca can or cannot reveal her possibilities for engaging in the drama as an archeologist. This opportunity for Rebecca to release her potential into the empty space is not yet the experience of freedom for Rebecca.

The meaningful experience of freedom in the mythical relationships of education is received at the moment teacher and student meet in the open regions. Rebecca is not yet free just because the teacher has released her to create and

choose possibilities. Rebecca, like many students in the mythical play about Acadia, hesitates in the atmospheric nuances that wait for sympathetic vibrations from self, peer or teachers to set in motion infinite possibilities of inspiration in order to engage in the drama of the moment. It is when the unique quantities and qualities of human vibrations coincide for Rebecca that she is momentarily engaged in being an archeologist and free to engage in the future moments of the drama. This meaningful experience of freedom occurs when teacher has stood back and, in the waiting, offered a promise of freedom to the student.

The concrete context in which the teacher and students experience freedom fully engages the participants. One moment of freedom in mythical relationships between the students and the teacher is not a simple case of behaviors that is manifested, nor is it a pattern of inner subjectivity that exists in any particular order. The mythical relationship releases the other to possibilities and harbours a promise of fulfilling our potential. The teacher is required to humble herself before the other in order to allow the other to recognize the openness and feel the experience of freedom.

The teacher becomes exhausted from gathering as many student potentials as possible. It is a vitiating process breathing with and for the other in the hope that other's potential will be realized. The moments may seem fleeting and, as described above, insignificant to a greater notion

of freedom as an abstract, philosophical construct; however, unpacking these moments in fuller detail as lived by the inner subjective nuances of the participants evokes a mood of engaging the other through freedom. This sphere of freedom elaborates in a concrete manner the relationship between teacher and students. The concrete descriptions portray a realm of a mythically-based curriculum in which the openness of freedom requires engagement and it restrains the possible entry of boredom.

We might recall that I have revealed that the creation of possibilities for the other is a demanding process. The world of the mythically-based curriculum, including the relationships that exist within, parallels those of the everyday, concrete reality of our lives. True freedom has been described as a struggle to move into the regions of openness. This movement within a mythical relationship is a more life-like curriculum than that which is created by the closed regions of the techno-scientific curriculum. In the latter realm, there is no engaging the other through freedom in the moment to moment mundaneness. Alternatively, there is no demand for engagement with the other but a relationship of the teleological which requires a complacent acceptance by the students and a dictatorial stance by the teacher. Neither student nor teacher is free in this latter kind of relationship. In the techno-scientific curriculum, neither the student nor the teacher is necessarily free nor

required to engage one's gaze with the other's interests, difficulties or hopes.

The significance of freedom as a "letting be" awakens us to the nature of mythical relationships. Freeing others to reveal themselves in the totality of the context draws from the inner life of the participants. It draws not just on their knowledge, values and physical presences, but their entire being as it exists from moment to moment. The engagement of the other through freedom requires drawing from the past and the felt-sense of the presence of openness in anticipating fulfillment in the future. This is the freedom that engages one with the other. The engagement with the openness to be filled with potential invites us to enter the fantasy and adventure of a mythically-based curriculum.

The moments of experiencing freedom in a mythically-based curriculum become a collective phenomenon that intensifies the nature of the relationship between teacher and student. It is freedom that unifies the source of the relationship between teacher and students. Neither one nor the other is isolated from, or neglectful of, the other.

We must also be able to understand that freedom is an action of choice. Teachers are present with students at those moments when free choice is to be made in good faith. Neil, a student in the drama about monks, describes the experience of choosing wisely. He says, "It is quite good making choices... 'cause everyone votes different... but you

gotta get the crowd together and see and then get the best." Neil and his friends are faced with the decision of whether to hide the boy from the village Reeve or return him to the Reeve who, by law, is the rightful guardian. The possible choice is not without contention, disagreement, alternatives and the child-like fury of playing in a drama just for the fantasy of it. Where Neil is in tandem with the philosophy of freedom is in the crowding together to get the best means "to realize this possibility rather than that one" (Luijpen, 1969, p. 128).

The situation in which Neil's experience occurs is not without the active, yet silent, participation of his peers and his teacher in-role as an abbot. The organic architecture of the mythically-based curriculum is created by the inter and inner subjective collision of the student's and of the teacher's engagement with the open regions of possibility. This is not something that is taught nor methodical in mythical relationships, but emerges naturally from the inner experience of wonder, and engagement with that which surrounds us and in this case the choices that others make keep us alive in the desire for truthfulness. This inner experience of freedom in the mythical is what engages the participants with the world that surrounds them including their relationships with others. In essence, freedom is a practical understanding of one's life and possibilites.

Summary of Chapter Three

The elements of mystery, wonder and awe in a mythically-based curriculum creates an educational relationship which engages teacher and student with the strange and unfamiliar of the other. The uncategorically gaze into the face of the other opens the possibility for meeting the other in ways that invite new beginnings for seeing this person and being with the other. Mythical relationships, when realized as an attitude about the other, move to intimacy and intensity as a possibility for exploring immediate and illusive others.

## CHAPTER FOUR

## THE EXPERIENCE OF MYTHICAL THINKING IN EDUCATION

### Introduction

To maintain a consistency with the problematic of boredom, I will focus on the mythical thinking as a way of being that reveals the experience of mythical thinking and avoids the emergence of boredom in our educational context. A mythically-thinking person thinks about everything, including being in the world, as having the potential to be thought about. Mythical thinking finds its roots in the everyday and is the way young children naturally view the world before they are conditioned by the techno-scientific rationalization and conceptualization. The roots of mythical thinking lie in the recovery of pre-logical power to transform reality into, not an untrue reality, but a reality more alive, where everything moves from the ordinary to the fabulous. The experience of mythical thinking will be discussed under the following headings:

1) Introduction
2) Finding the Roots of Mythical Thinking
3) Thinking as a Wondering Activity
4) Thinking that Excites the Inner Life
5) Thinking through Amulets
6) Thinking which Concerns Life
7) Finding the Human Err
8) Summary of Chapter Four

Finding the Roots of Mythical Thinking

An evening walk with six year old Michael will help to clarify the experience of mythical thought. Michael and I were taking an evening stroll when unexpectedly he screams with amazement, "Look at that! The stone's caught the moon in it!" The stone that caught Michael's eye was embedded with minerals, like the hundreds of stones around it, and reflected the light of a nearby streetlight (moon). Michael was possessed by the cosmological awe of mythical thought where everything, including Michael, moves from the ordinary to the fabulous. In this case, Michael, the stone, and myself (seized by Michael's amazement) were one universe. The rock acted as an amulet that, with a child's orientation toward the mysterious regions of the world, was selected by "the eye of the beholder." The presence of the object entrapped the energy of light and, in turn, entrapped Michael's thinking about the world.

Mythical thinking is a semioticians dream of atmosphere and mood analysis and is a different form of thinking than that of the rationalized, methodical structure of the techno-scientific. The content of mythical thinking is determined by the concrete, immediate, spontaneous illumination of the landscape. Everything contains the possibility of being thought about. Cassirer (1955) suggests the success of thinking as scientific inquiry has effected a separation and liberation from myth as if the myth were to be transcended and forgotten. Unlike the

teleological and technologized structures of modern day curriculum that tend to reify our thinking, the structure of mythical thinking demands an attitude which encourages a constant fluidity and fracturing of thought. Besides the spontaneous awe of illuminated discoveries and facts of knowledge packed with images, mythical thought is a semioticians dream of atmosphere and mood analysis.

When we apply mythical thinking to our world, we begin the project of releasement from intellectual bondage and the fixed frameworks of conceptual categories. We accept perceptions that are impregnated with emotional qualities. The essential core of mythical consciousness focuses on the unusual, the unfamiliar, and the uncommon of everyday reality and ignores abstract ideas and objective information. These characteristics transform reality, but they are not removed from it. These thought processes occur naturally when the participants engage in a play of possibilities about the world and self. This requires a curriculum where thickening participation and passionate thinking create an attitude of revelation, while at the same time, retaining a loving acceptance of mystery.

Imaginative thinking penetrates the mythical perspective. Blumenberg in his book Work on Myth (1985), discusses the selectivity that has occurred over time from the works of oral storytellers. These primordial thinkers, who recounted repetitive yet imaginative renderings of reality, might have been our original sages of creative

thinking. The storyteller attempts to organize our understanding of life while meeting the everchanging nuances of daily existence. The storyteller meets the attitude of mythical revelation while leaving a residue of the mysterious and unexpected for tomorrow. The imagination seeks refuge in the structures of mythical thinking and lives joyfully in a constant flux between myth and reality. We need to ask what powers of the imagination do we wish to encourage?

In addition, the mythical imagination is experienced as a multitude of sense datum and metaphoric mania. We arrange time, space and intersubjectivity of its participants for these emergent energies of the imagination. We search for creative structuring that, in itself, embodies the mythical elements of mystery, wonder, and awe. This re-awakening of mythical thinking vitalizes our imaginative powers. Indeed, we share with children a view of the world where all cognition, philosophy, and science begins in the mythical experience of the world. Four year old Courtney talks to her mother about thinking. "Mom, first there's this kind of thinking when I'm doing something." Courtney moves her hands like the steps of a ladder. "Then this kind of thinking" (Rich, 1989). She separately moves her hands horizontally until they come together and illustrated lucidly that she has had no experience with this kind of thinking. Finally, she puts her hands together, shoots them quickly into the air where the hands motion a fireworks

explosion. "And this Mom is the kind of thinking I do when I'm thinking about thinking." I will borrow four year old Courtney's image of thinking about thinking and the conversations of students I interviewed about Heathcotian styled dramas to discuss the experience of mythical thinking.

Thinking as a Wondering Adventure

"The pictures looked like landscapes and I was wondering if we were going to be developing anything." Brea is referring to the initial experience of mythical thinking. It is in the advent of a new beginning where mythical thinking finds its roots. Brea, in role as an anthropologist, is about to embark on a mythical journey to Nova Scotia. As she is loading the imaginary van with archeology equipment, she asks the question about developing the drama beyond the present situation. Although standing in the present moment, Brea is anticipating the future. She stands, not idly, but in the landscape of the action, including the timelessness of past, present, and future journeys. It is during the action of everyday life in which mythical thinking begins to wonder. The quest is an element of the eternal return. The adventure is the manifestation of the wondering thoughts. Adventure, the beginning of the unknown journey incites the participants to thought as well as action. Brea's experience of wondering is a particular, situational moment. However, Brea's particular moment of wondering is the

universal experience of all wonderings and she looks out upon the world.

While it seems mythical thinking implies a possible bringing to life of all that is in the world including the thinking subject, mythical thinking also has a bearing on our practical, serious life. Wonder exerts a tension on the participants in the mythical time and space. Although there is a terrifying energy of playing in the unknown, in the openness of the mythical context students are empowered to penetrate the labyrinth of mythical thinking. We are lead into a zone of being thinkers that takes us all over the mysterious dimensions of existence. Brea's initial wonder appeals to her childhood ability to live in negative capabilities; that is the ability to live in the unknown and unexpected without reaching for rationalized facts. Brea anticipates the future possibilities when she wonders about what will develop yet she is living in the present moment. Instead of arriving at a teleological destination without having traveled, Brea's wondering invites interpretation and participation along every pathway of her appointment with knowledge. Mythical thinking is a radical thinking which is alien to the rational mind.

Every beginning of a Heathcotian styled drama implies a bringing to life of a new beginning. The nature of drama and of being in-role suggests a tension that is present in all creation, the tension between light and dark. The beginning of a drama about hospitals is an entry into a

"magical" dimension of wondering. One group of children had decided they want to do a drama about hospitals. In some faces the wondering is found. The sensory content of the face suggests the students are wondering about the meaning of hospitals, but even more so they are thinking about the adventure that awaits them. The students, in their wondering, are surrounded by a cloak of possibility. Mythical wondering opens doors to the prospect of new understandings about hospitals.

The experience of mythical wondering is different in nature and purpose than the thinking of the techno-scientific mode. Whereas technical thinking encourages conceptual explanations, mythical thinking is a knowing from the inside. The promise of creative freedom in mythical thinking is not explainable, but allows a student to take the inner life seriously. Several students talk about how the mythical adventure "flows," or sometimes how they just "felt it was right" or "I just thought that was what I should do." For example, Paul claims he answered the Reeve's question hestitantly because he "had a funny feeling, I don't know what it was but I just had a feeling something was going to happen sooner or later." The students had no explanation for thinking the way or the what of the moment. The awareness of the possible action brought on by wondering thoughts puts the students "in contact with something that cannot be fully presented in experience or grasped through concepts" (Megill, 1985, p. 12). The

richness and the vitality of mythical thought evokes the students to action. The students embark on a wondering adventure to fulfil the demands of action. The moment by moment possibility for new beginnings intensifies participation.

All of this reliance on the inner force is necessary for the adventure of wondering thoughts. In addition, both teacher and students possess an appetite for thickening participation in the adventure which answers to the secret voice of the interior life. So the invisible ring of co-wonderers in the mythically-based dramas reassure and protect one another with a hidden desire for adventure and the risks of mythical thinking.

The winged thinking of mythical openness is not detached from the everyday themes of the dramas. Caroline in a drama using museum artifacts says, "we (the cleaners) were wondering if we should polish the valuable things, if they were insured in case we dropped them." Chris, in the same drama as Caroline, wonders about the gangs around the museum, "I wonder if they're (the gangs) going to do any damage." On the other hand, mythical thinking detaches itself from the expected. Chris speaks for many students about the experience of the unexpected, "like it's (thinking) important 'cause you don't know what's going to happen next." The teacher lives with the same bliss for the adventure of wondering and joins with the students in the same field of possibility. She helps the students center

their attention on wondering adventure at the same time protecting the students from the chaotic dangers and problems of the unexpected.

Mythical thinking never exhausts itself so boredom should not be a problem. As in Turner's (1982) analysis of the seriousness of human play, the adventure of mythical wondering "seems to need no goals or rewards outside itself" (p. 57). The flow of the play is capable of capturing interest and enthusiasm as the participants keep re-thinking the event from one angle or another. The constant flux and fluidity of wondering adventures leads us to possibilities for new beginnings.

Thinking that Excites the Inner Life

The arousal of the inner life thrown the excitement of adventure is a common occurrence in the experience of mythical thinking. The body itself is the center of thought in the early stages of human thinking. The moments of mythical beginnings call forth the wondering sensations felt by the body and spiritual urgings. These sensory feelings converge as an experience from the mysteries within. Chris expresses the converging energies of mythical thinking when he says, "well we all got really excited 'cause we really didn't know what we were going to do." It seems that given the opportunity for thinking about the mysteries of the unknown, we are possessed by excitement.

The Latin root of "to excite" (excitare) means to arouse, to rouse up, to provoke, to move violently, to set

in motion, to move mentally, to change, to set fire to, and ecstasy. The meanings seem to have various degrees of intensity. The experience of excitement varies between feelings generated by initial arousal to the feelings of aroused passion. Whatever degree of intensity it seems that mythical thinking generates thinking that has no logical order or end in sight. Mythical thinking stirs up the bodily, emotional and cognitive capacities. The potential adventure of heading into the unknown excites the inner life and moves the thinker forward. Rachael, who is standing among a group of Roman citizens, one of whom is a potential assassin, describes the experience of excitement in the following way:

> well I got a feeling inside me, it was going to get exciting and happen all at once, it was very exciting. It just fills you up inside you, it is about to happen... it's exciting, you remember it, your part of it, you don't really know how to explain it.

Rebecca, in the same drama as Rachael, elaborates on the experience as a way of thinking about the truthfulness of the event. Rebecca claims:

> this (doing drama) is more truthful, you feel the excitement and you feel the truth. If someone just tells you, you don't feel the sacredness.

It seems the inner stirrings of excitement, which are brought about by anticipation of the unknown, evoke a movement of thought which puts us "in contact with our earliest most natural thought processes" (Marcel, 1950, p.

54). According to Eliade (1963), the thought and senses of the primordial human were very closely tied.

The participants in the moment by moment openness of mythical thinking are constantly absorbed in gathering meanings sent by the messages of excitement. The fluidity and fluctuation of exciting possibilities for new adventures are felt as a heat that ignites the motion of mythical thinking. The feeling of excitement shivers through the interested participant, illuminating the content of the inner dimensions. Caroline is interested in some questions about the mystery cave voice. Who it really is? Where it is coming from? What it is trying to tell her about a lost man? Caroline describes the experience of being excited as:

> being all jumpy, like bouncy, like I was enjoying what I was doing, my heart starts beating faster and I felt like my stomach was jumping about.

However, the mystery of the cave drama moves the students physically and mentally forward until, as Travis (student in-role) says, "You **feel** like your participating."

The excitement of the moment by moment adventure creates "an abundance of sensations constantly issuing and giving birth to an abundance of sensations" (Deluze, 1973, p. 230). The sensuous signs point to the unknown and new thoughts but are never exhausted. Chris relates the sensation of thinking about the many possibilities available to him for creating a character in the drama:

> It's interesting, like meeting new people. It was strange, you don't know what kind of character you are and what

> you'd like to be, if you're supposed to be mean or kind, gentle or rough... like it was exciting when you went in (character), like it was all good and like somewhat different for a change, like it was free.

Chris's thinking about the characters he could play was fed by a wellspring of possibility. His statement "like it was exciting when you went in character" could only be fired by his freedom to make decisions. In turn, this tension of decision excited his inner feelings and he tapped that energy by increasing his participation.

The suspense of the mythical unknown and freedom of choice excites the inner life. This tension is experienced as a pleasurable worry, fright, or scare. The experience depends on the excitement of the sensuous inner feelings to hold the engagement of the student. For example, even holding an imaginary precious object intensifies the excitement of anxiety. Caroline has to clean an imaginary centuries-old urn. The intensity of her thinking is evident in her face as well as her discussion of the experience:

> It was really quite exciting, like it was behind the scenes, we seemed nervous and worried in case we dropped the pottery.

The suspense of the moment engages Caroline's thinking of the mythical object. As Selden (1970) states; "suspense is the feeling of pleasurable worry striving for balance." Caroline's worry about a mythical urn returns her to the original moment of its creation. She loses herself in the worry and the excitement of the moment. This is the

experience of mythical thinking; the excitement that rouses and calls forth the inner life of the thinkers.

Thinking through Amulets

The students immersed in the mythical realm of Heathcotian styled dramas have a chance to travel into an immediate, concrete, and crucial world. Thinking in the mythical world of openness is more like the hiking path. Along the path, the thinking is about the world on the immediate horizon of perception. If you have ever hiked with children in a natural setting, you know the meandering, waiting, diverted, spontaneous, and personal interests of their thinking. As Avens states: "children as mythmakers experience nature at all times as artful and fantastic" (Avens, 1984, p. 58).

Evelyn talks about a hike with her seven year old son, Chris.

> He's all over the place, looking at everything, picking up everything, chasing everything that moves, and then stopping to play with a rock for what seems like hours.

Chris's hiking path is like the path of mythical thinking. At some point in the moment to moment meanderings of thinking, the thoughts come to rest on some object which attracts to the beholder. This point of rest in thinking embodies the experience which concentrates. The rest is a moment which "seems like hours," and concentrates on the mysteries of life in the silence.

Mythical thinking is given concrete connections through objects. Before the abstractness of rationalized thinking, objects such as amulets and philosopher's stones were the symbols for concentrated spiraling into the shadows of the magical unknown. Not only does the person transport thinking through the object while concentrating on it, the object in turn transforms the person into mythical time and space. The handling of the object, and the concentrated entering into the object, becomes a metaphoric journey for mythical thinking. Just as language, mathematics, art, nature, dance or other symbols serve to transport us to other dimensions, it is the long process of concentrating on and living with the symbolic objects that we continue the process of mythical thinking. The experience of mythical thinking leads on a path of possibility similar to the thinking of a poet. Keats, the poet, calls this thinking of new possibilities "poetic indwelling," where object and subject merge on a different plane of thinking.

The amulets of mythical thinking in Heathcotian styled dramas take us from profaneness to the sacred. Our attention is captured and moves to interest as we work with the object in the first encounter with the object. For example, in one drama the objects of concentration are several buffalo skins (made of paper) with pictorial symbols of a variety of Native Indian contributions to European settlers, such as medicines, food, housing, clothing and several other daily survival skills. Students in-role as

sacred standing stones are motionless and speechless beside the buffalo skins. Other students in-role are cultural artifact experts sent to interpret the meaning of the symbols on the buffalo skins. The cultural experts make several attempts to interpret the pictorial symbols. Eventually the standing stones can motion a 'yes' or 'no' in response to the cultural experts questions about the buffalo skins. Finally, the standing stones can speak using the archaic structures of language such as; "This I do not Know," "Seek from Those Who Know," "Yea, Thou art the ones doth will to live." With each encounter, the students as cultural experts were concentrating more and more on the details of the buffalo skins. They came closer and closer to the meaning of Native Indian contributions to European settlers. The focusing on the life contributions within the concreteness of the pictures transformed the students from the profane to the sacred.

The amulets and sacred objects which move us through a pathway of mythical thinking permit the participants to address themselves to a deeper illumination of the symbols that carry hidden meanings. Mythical concentration proceeds without concern for the content or form of thinking, but instead concentrates on the possibility of a different, deeper or new understanding. Rebecca is a grade five student who has experienced a similar drama to the Native Indian drama in terms of thinking through amulets and standing stones. Rebecca was in a drama where the concrete

symbols were Acadian artifacts including standing stones shaped like the beak of a bird, a hidden treasure chest, some historical documents, and soldiers from another land. Her description embodies the experience of building "poetic indwelling" through a series of encounters with concrete objects. Rebecca describes the experience as follows:

> You feel changed by the drama, well both really, You feel changed but it changes you, you're different everytime you come into the drama. Something new that you've never done before or you understand something you've never understood before and you feel that bit cleverer that you know something, you just build bits of knowledge as well, it's like it teaches you in its own way.

As Rebecca's friend Samantha added, "The drama was like a whole transformer came over the grade five class. We were different people."

The thinking through objects in a mythical context, studies symbolic meanings within the social action. Furthermore, the objects are not removed from the human condition of the present, past or future. These social and historical elements enter mythical thinking not as a series of facts, but as a reconstitution of the human condition which respond to the summons of the past in the present. The transforming experience is a discipline of interested and passionate thinking. Eliade (1963) states:

> the myths ...constitute the fabulous time and hence in some sort becomes 'contempory' with the events described, one is in the presence of gods or heroes. By living the myth [as students in mythical based dramas do] one emerges

> from profane time that is of a different quality... (p. 18)

When the students are engaged in thinking about the minute particulars of the object, no single detail is ever meaningless. The openness of mythical possibility releases thinking to illuminating details which assume new meanings; meanings which are acquired in the object form of concentration. Gareth, in a museum drama, is responsible for artifacts of jewelry and pottery which are donated to the mythical museum. He cleans, records, researches, and stores the valuable objects. As Gareth's works with the objects, he builds concrete, historical, and mythical awareness. His working with an imaginary broach winds him along a pathway of building poetic indwelling. Gareth's imaginary broach is in a profane state covered with dirt and dust. He begins the mytho-poetic journey:

> It is like an old broach becomes precious, you've got to polish it all up and handle it with care, and there was little bits of dirt in the carvings and so I cleaned that all out again.

Gareth continues concentrating on cleaning the object, spiraling his way further into hidden possibilities. He later talks of his growing concern for the broach:

> You had to take a lot of time, like you just don't brush it, and put it away, 'cause you have to take your time,... like it's a good feeling when you take you're time over it.

Gareth's inner thinking is beginning to stir, "it's a good feeling;" the feeling which is reaching further into the object as Gareth reaches further within himself. Then he meanders toward another possibility for thinking through the object, the wondering adventure:

> It was the shape on it there that made me wonder what it was for, I wondered about that sort of thing so I went and looked in all the references books and I found it under Hinduism.

The seeds of mythical return to the origins are being planted in Gareth's thinking which wonders through objects. DeRola (1973), takes us to similar realms of thinking when he discusses the alchemist preparation of the philosopher's stone, the object of concentrated thinking, where metaphorically the alchemist works with an object to turn it from iron to gold. DeRola states:

> preparation of the stone was a triumph over all the obstacles and difficulties of an extremely intricate process... a way fraught with wonder into the heart of the subject where not a single detail is ever meaningless. (p. 9)

The object eventually transports Gareth to a long ago mythical time and place. He has probably mingled his current understandings with the long ago story. Gareth finally ends his mythical thinking in the mountains of long ago, in a sacred space of the broach's origins:

> a black sort of iron ore which poured into it which was found only in mountains, high up in the mountains, and the priests usually travelled up into the mountains to preach and like they thought they were closer to God and little tribes

> which lived on the mountainside were up there as well.

It seems that Gareth, through the concentrated thinking with an object, transported himself through time and space to the origins of the broach. Gareth's contemplative spiraling granted him an inner-standing of the broach, in other words, he did not have just a surface understanding of the object and above all did not limit the broach's meaning to one level of understanding. Through the object Gareth was able to enter the concrete beginnings of the life of the broach, and to think about the possibilities of its origin. The symbolic amulet offered Gareth opportunities to unravel the mysteries encountered in a variety of circumstances.

The concentrated thinking through a symbol (the broach, for example), keeps the interest of the subject alive and probing deeper into meaning and understanding. Where mystery and possibility reign supreme in the mythical world, thinking through objects combines reverence for symbols with freedom of constant re-vision. The poet T.S. Eliot calls this imaginative transformation of reality through symbols a power which creates a Deeper Imaginative Resonance.

The amulet (in this case a broach) is a symbol that recovers the concrete meanings of the origins. Thinking through objects or symbols in the mythical world permits us to recover the original meaning of the symbol in its concreteness, and return refreshed in our understanding. Once the return is carried forth into the new thinking, a

higher state of thought has been reached. The earlier state of knowing is needed, embedded within the symbol as nuances of meaning, unlike the positivistic hierarchy of thought which needs to forget the sensuous phenomenal world.

Thinking that Concerns Life

The movement of mythical thinking into deeper centres of meaning gathers a landscape of thinking that concerns life. The concentration through the symbol returns the thinking to the concrete meaning while also keeping in focus the human condition. The students who participated in different Heathcotian styled dramas talked about thinking through an object as concentration but this mythical type of thinking was layered with textures of human existence. Gareth revealed more life to the broach than just mere surface, factual appearance or abstractness. He talked about the details of the broach as he was cleaning it, but gradually the broach embodied a whole way of life. Gareth made contact with priests from long-ago who lived in the mountains, and were devoted to God. Furthermore he began to explore the priests' lives as much as the creation of the broach. The broach's circumference includes the creators as well as the creation. This experience of mythical thinking includes thinking that concerns life in a manner deeper than objective facts.

The experience of mythical thinking for students in Heathcotian styled dramas seems to fuse with details of the life context. The attention to the concrete details of the

drama's here and now context unites with the concrete presence of the students in-role to evoke a movement in thinking from attention to concern about life. We can follow Chris' growing concern for life from his initial attention to cleaning details on museum artifacts, to interest in other museum workers' stitching detail on lace, and finally to a concern for the physical handicapped. Chris' moves from:

> I take responsibility for cleaning the pots and storing them and in cleaning other things. I've got to make sure it's all right. I look for detail, like there's lots of gold around here when it was decorated.

He then moves his attention to concern for other workers in the museum who also working on details of museum artifacts:

> it's like being concerned 'cause you can see them concentrating on carving out a little thing, and it's hard. Or a furniture maker cleaning off the felt. You can tell it's a hard and difficult job and you don't want to interfere with them 'cause you'll put them off.

The concentration on detail, the concern for others, and a mounting responsibility for public visits to the museum extend and deepen the students' thinking. The concentration, the responsibility, the attention, the difficulties and the broadening concern for other humans deepens Chris' thinking about life. The intensity of the experience evokes a sensitivity to life even as the focus on cleaning the pots begins to fade. Chris thinks of others that will visit his museum:

> well we had to consider the public and the disabled, how they are going to get through the museum doors. We spend hours (minutes in drama time) in meetings talking about the problems and aspects of the museum.

But the pathway to thinking which concerns life encounters many lived experiences of difficulty, nervousness, worry, problems, questions, terror, and other possible elements of anxiety which sensitize us to life. The experiences of despair and anxiety in the drama moments, embedded with the mythical possibilities for reshaping relationships and thoughts, allows for a vividness of thinking which become heroic deeds. These acts throw a brighter light on our humanity and bring us closer to a thinking which concerns life. Samantha has participated in a drama about the expulsion of the Acadians from Nova Scotia and in another drama about Canada's loss of natural resources. In the former drama, she experienced the sensation of being an archeologist, hiking along mythical beaches, searching for a lost treasure, suffering the daily hardships of early Acadia, and finally standing before soldiers reading the expulsion decree. In the latter drama, Samantha was a dairy farmer, a government official, a community leader and a business bureaucrat. Overall, Samantha was intriqued by the ocncern she felt for the Acadians and for the various citizens involved in managing Canada's natural resources. Her privileged presence at each

of the dramatic moments evoked a sense of caring for others as we can hear in her words:

> The explaining and the concern were the most important parts of the dramas. That in the Acadian drama it was a whole group of people taking care of themselves and trying to stay mutual between two countries' wars. In the resource drama, we were worried about people because you can't just sluff off a national situation. I think it was important to be concerned about the issues. We were all concerned with our own land, we were really involved and I think we realized what it's really like 'cause we were worried about a home and school and hospital.

The experiences of worry and suffering weave through the students' thinking as they participated in the concerns of daily existence. They explored the experiences of others which sensitized them to a thinking which concerns life. The experience of thinking which concerns life develops through an openness provided by the mythical pathway into the lives of others. The play of possible feelings for others stirs the inner life and keeps alive the spiritual wonder for others, the spontaneous awe at the sacredness of life, and brings the students' experience closer to a thinking which concerns life.

The structuring of a mythical consciousness gives form to the formless, names to the nameless (see chapter five), and humanity to the beast. The openness of mythical thinking never happens accidentally. It selects the details of interest to the situational context. A nervous tension about selecting wisely arises when the chosen possibility

regards life. The tension between bestiary and humanity, for example, awakens a thinking about ourselves. Heathcotian styled dramas require an engaged thinking about life. Somewhere and at sometime during the drama, the students experience a situation of tension which releases them to concentrate and contemplate about the present moment with implications for their future. The play of possible futures engages, fascinates, and demands a courageous thinking.

The possibilities for new beginnings and future life is infinite in a mythical environment. It is the tension of choosing wisely within the openness of the mythical mystery which keeps our thinking creative, not factual; concrete, not abstract. Neil, a student in-role as a monk, feels a tension between a monk's commitment to not lying and lying to protect a young boy's life. Neil "worries a lot if the cruel reeve finds the boy." Claire, in the same drama, feels the tension of fright. "We keep on thinking the reeve is going to keep on returning every day...it was frightening." Paul talks about the other student's experience with the tension of thinking which concerns life:

> Bede (a student in-role), worries a lot if the reeve ever found the boy, the boy would be punished horribly and probably would be whipped, so we don't want the reeve to find the boy with us.

Interestingly enough, the students' images of horrible punishment and brutal beatings were in their imaginative thinking and not manifested in the actual dramas. The

students' experiences of tension were usually evoked in their imaginative thinking not in a way to actually horrify, worry, terrify or scare them. The play atmosphere suspends the students' disbelief and enables them to experience the sensation of thinking which concerns life. The on-going moments of the drama are held in suspension during the tension of worry, fear, and concern. The thinking during this time is persistent, reflective and passionate. Eventually as a decision about life is required the students move from the passionate thinking of suffering to the compassionate thinking of others. The students are able to return from mythical thinking, alerted to the details of caring and sensitive to a thinking of others.

Finding the Human Err

A tradition in several Native American Indian cultures is to leave one small mistake in the finished pattern of a rug, pot or beadwork. The owner of the object needs to search carefully for the almost invisible mistake. This mistake is to remind the owner the article is handmade, but more importantly, to remind the owner that "to err is human." We can find a similar attitude in mythical thinking. Since mythical thinking is open to revealing the mysteries of life, the play of possibilities is open also to human err. The accuracy and rationalized thinking of the techno-scientific mode is experienced by Mandy in a particular way:

> you have everybody staring at you, and the teacher watching, and you feel embarrassed and you feel as if you're

> going to get it wrong or into trouble if you did it wrong.

Mandy then shifts her description to the experience of mythical thinking where the freedom to err is compatible to thinking about the possibilities of action: "whereas in drama if you did anything wrong, you could just hide it."

The participants of Heathcotian styled drama are sensitive to the experience of erring. Travis, a student in-role, talks about the nature of mythical thinking that includes erring:

> I think that staying out of the teacher role helped because then we'd be concerned about getting it right, nothing is right or wrong in drama and that's important. In drama I really like it because it didn't matter whether it was right or wrong.

Travis' participation in Heathcotian-styled dramas has allowed him the freedom to experience the erring of mythical thinking. The experience of erring in a mythical atmosphere is unlike that of techno-scientific thinking. Travis describes the experience of the latter thinking as "getting it right or wrong." He is showing in a sense that accuracy is the important kind of thinking in the techno-scientific view. But in relation to mythical worlds, thinking that is either right or wrong is not important. As Travis claims: "In drama it didn't really matter whether it was right or wrong." Travis, in his native comment, has revealed a philosophical difference between mythical and technical thinking.

When we are in situations which evoke and demand a thinking about a multitude of possibilities, and actually acting out those possibilities may entail thinking which has never been thought before; we are returned to the source of mythical thinking, a thinking that includes possibilities for new beginnings and err. So, in essence, mythical thinking invites err that is neither right nor wrong but is "truthful" to the human experience. The truth becomes an emotional, believable, experiential, felt sense of truth moreso than a factual thinking. Travis' experience of mythical thinking where "it doesn't matter whether it is right or wrong," is still a thinking about the truth.

Mythical thinking which is open to the possibilities for finding "truthfulness" creates a mood of ambivalence and flux, wherein lies the possibility for err. It is in the moment of facing the possibility of err that the experience of mythical thinking is realized. Thinking in the open, going public with our thoughts, acting concretely and truthfully upon our thoughts draws from the interiorized dimension of experience. Gareth describes the experience of risking mistakes:

> like you start to think, then if you make a mistake you start showing up all red [embarrassed], you go all nervous, and everybody laughs at you, you feel shaky in your hands, it's an awful feeling, your stomach turns around, and you feel all hot, you feel like an idiot.

But in mythical thinking, "it's easy to hide it" (Gareth) and "it doesn't matter if you're right or wrong" (Travis).

However it is important that we continue to risk finding the truthfulness of the events and our human actions within the human condition. The freedom to err is not without obligation and fault to our humanity. The safety of hiding and playing in mythical thinking bears the burden of remorse which gnaws from within when we err, and releases the participant to continue searching for the truthfulness in spite of the human nature to err. The reflective thinking on the err in our choices returns us to the past which carries us forth to our future thinking. This hermenutic-like thinking engages our thoughts constantly. There is very limited space for boredom to enter. The experience of erring is natural to mythical thinking, and participation in our thinking is intensified. If I can err, I will risk returning to thinking. Travis tells us why:

> it's good when you get to participate and you're participating in it, it's just a wonderful experience because it isn't boring.

Finding the errs in our thinking recovers our humanity, keeps our experiences "wonder-full," and keeps us from getting bored.

Summary of Mythical Thinking

Mythical thinking is creative thinking. Mythical thinking is adventurous thinking. We are recovering, focusing, returning, choosing, and erring. We begin to think of new possibilities and hope for new beginnings.

Only in this way do we begin to participate, and take an interest in our selves and future responsibilities.

## CHAPTER FIVE

## THE EXPERIENCE OF MYTHICAL LANGUAGE IN EDUCATION

### Introduction

We have arrived at a point in the exploration of the mythical curriculum that is perhaps the most illusive of the themes - the nature of mythical language. A problematic is the discussion of mythical language with the concreteness of experience embodied in everyday language. As Heidegger (1971) states, "Speaking about language almost inevitably turns language into an object" (p. 50). The philosophy of phenomenology demands that we return to the things themselves, that which is hidden in the language, and still keep the concreteness of the everyday experience within the interpretation. That is the problematic of

Heidegger's concern for the technologizing of our existence is applicable to the technologizing of our language. He considers language the house in which we dwell. Indeed if we consider language as the house in which we dwell, this means that to categorize our language is to categorize our selves. If we dwell authentically in our lives and thus in our language, we remove the organization of the experience of mythical language from conceptual categories and "distortion by intellectual analysis" (Merleau-Ponty, 1962, p. 185).

I discussed the major principles of a mythically-based curriculum in chapter two. The principles included the elements of mystery, wonder, and awe at the possibilities for finding truth and for the participants own possibility for being. This aura of mystery that surrounds the participants in a mythically-based curriculum seems to "return language to the rightful place from where it came, the ontological experience of being in the world" (Barthes, 1986, p. 4). This return to the ontological experience of language requires a return to oral language. It is in oral language that we ground our insights into the every day experience of language. The recovery of oral language liberates us from the linguistic prisons of the techno-scientific structures dominated by the printed word. Furthermore the living context in which oral language occurs cannot be present in its printed form. In addition the moment by moment openness of mythical language in use requires us to attempt a maintenance of the poetizing nature of oral language.

The focus of this chapter will revolve around the experience of language in a mythically-based curriculum. The themes of language emerge under the following headings:

1) Untechnologizing the Tongue
2) Participating in Our Language
3) Capturing Life in Oral Language
4) Naming into Existence
5) Revealing That Conceals
6) Granting the Possible
7) Bestowing an Abundance of Words
8) Speaking That Invites Listening
9) Murmuring the Burden Back
10) Standing Before the Gods
11) Summary of Chapter Five

Untechnologizing the Tongue

To visit the neighborhood of mythical language means to enter the soul of humankind. The language of the mythical vibrates with the primordial fires of the first utterance of humans, and disturbs the secularness of the techno-scientific curriculum. The mythical is the lofty language of the gods and goddesses present at the creation of the word. The "god talk" and archaic tenor of mythical language lets us touch upon the source of the world and ourselves. The poetizing of the mythical moves towards a fracturing of the everyday language and moves the participant toward a transcendence of self and the mundane while still maintaining the reality of the everyday. The language of the mythical experience resonates with similar divineness to the language of religious experience.

We cannot be sure of the degree of influence which schooling has on the inner life of our students. This influence seems to be lived as boredom, brought on by the technologizing of our educational experience. The following two stories set a descriptive tone about the loss of resonance in the language of the inner life that moves us toward the technologizing of the tongue. The first story concerns Rosie who was a vibrant kindergarten child. That year at the school Christmas concert she "stole the show" with her spontaneous burst of a song after the curtain had closed. In the halls Rosie met teachers and students with stories of daily events told in the rhythms of her Caribbean

dialect. She was an adventurer who rode by herself on big city subways at the age of four. Her voice held the strength needed for street-wise survival. Rosie's teacher patiently tolerated Rosie's rages and verbal abuses as Rosie's inner life was reflected in her language. Three years later Rosie had been silenced by educational labels and tests that placed her in special classes meant for "behavior problems."

The second story concerns Barb, a primary teacher for thirty years. She claims that one of her educational goals for her students when they finish the school year is that the students maintain "guts" to be themselves, and that they "speak up" for themselves. As Barb watches her young students years later in the same school, she is discouraged by the lack of energy in the voices of her former students. The contrast between active, articulate, curious five year olds and the silent passivity of the same kids in the junior grades is indicative, she feels, of "the complacency syndrome" encouraged by educational structures intended to control student knowledge and behavior. The language of the mythical experience seems to have a qualitative aspect which is different from the restrained language of the objective, rationalized terminology of the techno-scientific. These two anecdotes are indicative of the gradual separation of our language from our inner lives. The stories of Rosie and Barb convey the experience of the separation of language from the inner life of the individual. Like literature,

mythical language carries the life of the words. It remains difficult to transpose the texture of oral language and its resonance of the body and the life world into printed language. However, I am relating the following incident as a contrast to the above stories about Rosie and Barb.

The following stories carry the nature of the transition from the functional language of the techno-scientific to the texture of inwardness in mythical language. I interviewed thirty students who participated in drama involving Heathcote or myself. Afterwards when I approached the students for an interview, I asked them to tell me about the drama. Although appropriate interviewing techniques were maintained, I still felt that the interviews were not revealing the deep experience of the dramas in which the children participated. It was during my second interview with Paul, a student who participated in dramas about a 7th century English monastery, that I realized the transforming experience of mythical language.

Paul is described by his teacher as a shy, reserved and diligent ten year old student. Paul was in-role as Brother John in a drama about Bede the first interpreter of the bible into English. The first interview with Paul was typical. The information he volunteered about the drama was factual and accurate. Paul recounted the sequence of episodes "we did this, we did this, it was fun, it flowed." Paul's responses were honest, but his information seemed to be missing the felt sense of the experience conveyed by

excitement in their voices during and after the dramas. Something seemed to be controlling the inner world of the dramas from coming forth. There appeared to be no way to access the world of Bede and monkness through the word. It was during my second interview with Paul that I interviewed students differently. I risked approaching Paul as Brother John, the in-role character he played in the monastery drama. Immediately the tone of the interview changed. The content and the form wove a tapestry of life in a 7th century monastery. Instead of an account of the drama sessions, the tenor of our voices became charged with the emotional content of actually being present to the life of monkness. The following passage is the beginning of the interview with Paul as Brother John:

> Yes, it's quite a very hard job and sometimes it get a bit hard for you, when you are trying hard to make horseshoes and you bend it, curve it too much and you have to straighten it out.

As the register changes from that appropriate for interview to that of suitable for a conversation between two monks, the experience of monkness begins to surround Paul with an ambiance of aesthetics. Paul's uniqueness is united in his words in a manner that embodies the mellow sacredness and humble tenor of his experience as a seventh century monk.

> Paul as Brother John: I got used of praying before meals and everything quite easily and it was quite odd going with all these other people a lot I hadn't seen before in my life and I never noticed how beautiful the monastery had been before.

> Myself as Brother Benedict: What did you notice about the beauty Brother John? (this was the point at which I realized a shift in the nature of the interview)
>
> Paul: when I had walked into the gate once I had been let in. It was enormous and some people were walking around with their talking [monks' talk] and that it was beautiful writing and so was the church...the main beauty about it was the way people were so civilized and they don't fight and everything like they do in the village, that's what I like [about the monastery].

Paul's twentieth century knowledge and his experience of seventh century monkness converge in his words. Paul's inner experience and content knowledge unite in the linguistic embodiment of his experience. Even though Paul's experience might be qualitatively different from that of the other students in the same drama, his particular experience embodies the universal themes of monkness such as stillness, beauty, peacefulness, hard work and civilized people.

The grammar and the semantics of the techno-scientific generalize our experiences and begins the forgetfulness of our inner life. The particularness of the mythically-based curriculum establishes a condition of wonder and awe upon each return to or remembrance of the experience. Yet, it is this residue of mystery in which not all is known that invites the openness of a mythically-based curriculum. Any reliance on a techno-scientific approach or method removes the element of mystery that is essential to a mythically-based curriculum.

In the techno-scientific either the object of study or the subject who studies are separated by categorical terminology. In addition, the epistemic language is forgetful of the subject's inner experience with the objectified knowledge. It is the constant exploration into the mysterious realm of the mythically-based curriculum that we can begin the search for the root meanings of our words. It is in the possibilities granted by the openness of the mythical that we can speak as if we are creating the word itself. It is as if we are at the source of the experience that grants us the privilege of expressing the words in ways never heard before. We are given the gift of creativity that poetizes our language in this way. If we are permitted and encouraged, as a mythically-based curriculum would claim, to live authentically in our language, we are living in a curriculum of possibility.

Participating in Our Language

We can abstract the life from our language with terminology more specific to the functionalism of technology and esoteric expertise; however, it is difficult in the face to face relationship to distance our body, the home of primordial language. In the daily encounters of orality, the body is a very real part of being in the world. The body cannot leave itself and, in this way, remains the concrete container of the inner experience of the world.

Cassirer (1955) suggests, "The pre-philosophical view of language is characterized by the indifference of world and

thing" (p. 118). In young children especially, their bodies, their language, and in their worlds are experienced as a cosmic unity. There is not the philosophical separation of the spirit, mind and body as in Descartian philosophy. It is the body, in the pre-reflective state, which carries the meanings and remembrances of the life world as experienced.

When nine year old Andy tells a story about his trip to the amusement park, his oral description of the roller coaster ride is embellished by his swooping and twisting hands. Eleven year old Tina is trying to revise her personal story about The Visitor at Night. She has the word "frightening" available to her, but not other words to heighten or describe the fear of being alone in the house. Tina participates in her story through words but when these "fail" to match her experience of frightening, she includes a variety of body leans and cowerings. This body language extends the inner experience of the word. Language from the inner regions is, as Merleau-Ponty (1962) states, "a manifestation, a revelation of intimate being and of psychic link which unites us to the world and our fellow men" (p. 196).

The mythical realm, containing the mysterious unknown, invites the meanings from the inner regions to speak itself throughout the body. When there is no abundance of meanings, this condition, discussed in chapter one as boredom, manifests itself through the body. When there are

a lack of possibilities, when the next moment is predictable or when what is experienced is mechanical, possibility begin to experience boredom. This lack of participation is expressed by Claire who compares the mythical realm of being a monk (this kind of learning) to the techno-scientific condition of several classrooms (you don't have...) in the following conversation:

> What's important about this kind of learning is it's better, it's more interesting, you don't have to sit on your seat all lesson and put your hand up when you answer a question whereas at the end of a lesson you know the answer so the question is completely boring.

Brea elaborates upon the experience of non-participation in our language. Brea's description of the experience of the separation of body, mind, and spirit reminds me of how the inner life of a soldier would be directed to kill on command or of van den Berg's (1972) description of catatonic existence of the psychopath. Brea indicates how meaningless learning must be when the inner life is mechanized by robbing us of full participation:

> until there was nothing to talk about...in the classroom you just learn something and then you answer questions, you just put up your hand, you just say something, you don't FEEL it you just DO it, your body is trained to DO it, your mind is TRAINED to think, think, think... in drama you get to use your body, actions, your mind...

When we are participating comfortably in our language, all emotions (feelings) are present. The inner life, or

spirit, unified with the body and mind, rouses the energies of the subject. This enchanted fusion "captures" the experience of the moment, totally engaging the participants and liberating them to express themselves. Steve seems to speak for the experience of many other students who are in a drama about legends and ghosts hidden behind the walls of the drama's mythical hotel. We sense his total participation in the following passage:

> It's the way you express your feelings with all the parts of your body and the way you move, say if you have a painting of someone beautiful that to me is like [this] drama, it CAPTURES so much feeling.

It seems the body is the first place to store the memories of life and the last to forget life. Traditionally, education does not consider the body as part of the learning process. In this view where the body is not some psycho-motor domain separate from the domains of knowledge and value. We begin to separate the educating process from the experience of life and see the body as an object. Claire and Brea, in previous paragraphs, indicated the problem of boredom arises when we neglect the body in the learning process. However, while living our daily lives, the body is the source of being in the world.

The pre-flective body remains present to the educating process and unified naturally with mind and spirit in the mythical world. Claire's experience of being in-role as a monk shows how the essence of monkness is gathered in the

"discipline of the hands." The action to which Claire refers is how the students in the drama folded their arms in the prayer and contemplative routines of monastic life. This bodily ritual is a sign that embodies the devotion and discipline of a monk's life and, for the students, adds to the remembering process. Claire elaborates:

> Another part was the discipline of the hands, it felt good how the teacher kept saying the discipline of the hands and we felt that's what the monks would have done everytime they were called to do something... it was good 'cause it learns you, it was interesting the way the monks would do it because the sleeves are wide and you could just slide them in... it depends on how they would take them out and put them down by their sides.

Besides living in our language through the body, an acoustic reawakening to life is captured in the sounds of oral language.

Capturing Life in Oral Language

We can not take the significance of the unity of body, mind and soul for granted as a major means of participating in the educating process. The very nature of dramatic language depends on intonation and volume of sound to capture the essence of the life being studied. The oscillating density of oral language which emerges from the mythical experience, flows with rhythm, meter, pitch, and unifies the speaker with the world. Although Plato's world of reason was suspicious of the rationalizing abilities of the oral poets, Aristotle felt spoken words are signs of the soul's experience.

Rebecca, a student in several drama sessions about the Acadian expulsion in 1756, was in-role as different persons. She began as a twentieth century archeologist, then became a twentieth century Nova Scotian villager, a teller of legends at the village meeting house, and finally a mother of five in a mythical village of 1756. Rebecca captures the textures of many lives by trying on the different voices. The sounds of Rebecca's voice are impregnated with the technical cadence of the archeologist's voice, the rhythms of the villager's daily life, the haunting hum of a poet's legend, and the tightened syllables of an Acadian mother's rage at impending separation from her children.

The closer Rebecca's voice amalgamates with the voice of the mythical other, the more closely Rebecca participates in that life. Oral language serves to grant Rebecca entry into the mysterious unknown of Acadians and allows Rebecca to live in the language and thus in their life. She confirms this experience in the following description:

> If you were in the classroom you wouldn't be learning as much because if you're acting it out and it's easier to follow, like you're doing it. In class you'd be writing it all down and in drama [oral] you are doing it and you get to be all different persons than you are, you be carrying on a whole different world and you have experienced it. It's more interesting, you're finding it out, and what people were like then and how different it is now.

Rebecca's experience is a recovery of the "rhapsodic intellect." The rhapsodes were the singers of tales, the

storytellers like Homer whose oral language carried the message of the text which means to weave, to stitch a song together. Oral language weaves a participatory life through the fibres of the voice. Sound evokes "techniques of ecstasy" (Eliade, 1964) like those of a shaman who chants life into the other. Eagan (1987) calls for the oral foundations of education which would:

> immerse the young in enchanting patterns of sound until their minds resonate to them, until they become in tune with the institutions of their culture. (p. 451)

The freedom to explore the possibilities of the sounds of language add a dimension of enchantment to the experience of mythical language. Each student brings a unique pitch and melody to the context of the speaking. Their rehearsals of voice quality come close to the voice textures of the mythical other.

Naming into Existence

The awe of the mysterious and the wonderous leaves the subject at the point of utterance about the experience in the exploration of the mythical world. The vibrating sounds from the pit of the rhapsodic experience are yet unnamed. On the one hand, the body and vibrations of excitement have brought the experience of the unknown into existence. While the subject is participating in the mysterious, the words spoken at this point are on the verge of catching meaning. This means, on the other hand, the use of the words during the exploration of the unknown are not yet necessarily words

that name the experience in a meaningful or truthful manner for the speaker. The play of possibilities in the mythical phase finds the speaker sampling the sayings of the object of knowledge. The true nature of drama encourages this attitude of teasing out the underlying structures of the human world. I will use Brea's experience in a drama about Canada's natural resources as a particular example of the process of naming into existence. This example is not meant to trivialize the experience of naming into existence as an objective gathering of information. The intent is to begin showing the way, (as meant by Heidegger, 1971), to the experience of language in a mythically-based curriculum, a way that will have us standing before the gods. To continue however with Brea's story.

Brea and her classmates are in-role as various workers in Canadian industries namely lumbering, fishing, and farming. Brea and Sam have chosen to be dairy farmers. They talk about the construction of their farm site while moving around the drama space. They agree and disagree about various points of knowledge and beliefs about dairy farming as an industry. They mime the milking of cows and the shoveling of manure. All in all, Brea and Sam have immersed themselves in the mythical world of dairy farming; they are living in this world through their bodies, minds, and emotions. Brea reveals the nature of the emergent structures underlying the world of dairy farming in the following excerpt from her conversation with me:

> We had heard about dairy farming, I mean we knew the basic things, sometimes in grade one or two we took trips to the dairy farm, and I remembered back and I thought about it and we decided, and because the land was good... well we just improvised the rest, we just sorta' guessed.. guessed at how it would be on a dairy farm... like we placed the silo here because it was the only space and it was most convenient for us.. you know we put the manure here so it wouldn't be close to here.

Brea and Sam are participating fully in the experience of dairy farming. Not that they are aware of the coming to or an increase of consciousness through naming, but within their words are the emergent meanings of dairy farming. The expanding consciousness generating from the inner experience holds Brea and Sam in a state of enchantment; or, in other words, they are bound by the spell of naming. Both Brea and Sam are expanding the limits of their language as it springs from the well of inner life. Every vibration of the body, the knowledge and the spirit bring Brea and Sam to the boiling point. They are on the verge of "bursting with personal energy that reaches forth into the world" (Eagan, 1987, p. 456). A continuing segment of Brea's conversation about dairy farming locates the experience of naming into existence:

> we guessed at how it would be on a dairy farm, you know it's like a great answer, and no one has mentioned it yet and your bursting with it and everything, and you feel disappointment when the teacher doesn't ask you, and when she does your just so happy, and you just say it and it makes you feel good, not exactly an expert but it feels good to be able to

> In the drama it almost the...well it's not the same [as the regular classroom] because you sorta' live it [the drama] and you sorta' have an experience of your own, you teach yourself, you figure things out. I mean then because you know... and then finally after an hour of thinking about it, it HITS me and I'm so glad I know it.

Not only is Brea gaining an epistemological control of the knowledge about dairy farming, but she also experiences an ontological unity with the whole world of dairy farming. Furthermore, as her friends share the same experience of naming the world of dairy farming into existence, their living in the same language enhances the social cohesion of the group. Steve, a student in a drama about haunted hotels, confirms the experience of naming into existence. "It's really strange [the unknown] but once I was involved in it I was fine...I just waltzed into it [the drama] and everything happened." To experience the strange is to be manipulated by the mythical world. Once Steve is drawn into the unknown, he begins to participate, to waltz, to let events happen for him and to him. There is no room for boredom here. Weinsheimer (1985) expands on Gadamer's notion of the appearance of truth as follows:

> Truth happens when we lose ourselves and no longer stand over against it as a subject against an object. When we are caught up in the game that is played with us, it is then, even before we are aware of it, that we have joined in the continuing event of truth. (p. 258)

But just at the moment the experience of naming expands the consciousness of the world through the word, the mythical experience calls for a return to the word. While the techno-scientific may assume to have named the world, the mythical attitude of mystery and wonder casts a seductive shadow that hides more mysteries and wonders that underlie the human world and the word. This means that in the naming there remains a return to the gap left by the unsaid of the naming. We respect this attitude and continue to return to the experience of hidden truths for the speaker and the spoken; that is, to the revealing that conceals.

Revealing That Conceals

The techno-scientific attitude claims a naming that rationalizes the structures of our world and of our lives. The mythos claims a naming that reveals and invites the attitude of curiosity about the layers of human existence hidden in the underlying structures. Mythical language rests in the words of poets and prophets. These sages, or sayers, are obsessed with unraveling the meanings of words which give new, deeper or truer meaning to life. For the participants in a mythically-based curriculum such as that of Heathcotian drama, both teacher and students live in the world of the unexpected and their curiosity is aroused by accepting that which is revealed as still concealed. To light a candle is to cast a shadow.

Since the experience of mythical language is shrouded in a cloak of shadows, where the world is open to a play of

possible meanings, mystery is given a much more privileged role to play in our understanding of the experience of language. "When truth is approached in terms of mystery, an inevitable concealment accompanies it" (Marx, in Kockelmans, 1972, p. 250). The participants in Heathcotian-styled dramas experience truth in just this way, as a revealing that conceals. The concealment however, is not a darkness that prevents freedom. The openness of the mythical and the atmosphere of mystery, as opposed to finding absolute truth, liberates language from the prisons of conceptual accuracy. We turn to the students' experience of revealing to demonstrate this point.

Gareth, a student in a drama about a haunted museum, has been involved in the creation of the museum from its mythical beginnings. Gareth and his classmates have set up their classroom as an imaginary museum that will house several artifacts of local residents. The students are in-role as museum workers in a variety of positions such as: canteen workers, historical costume experts, artifact cataloguers, security guards, restoration experts and the like. There is a revealing of information about the artifacts, the responsibility of the different workers, the arrangement of space, and the storage of a precious painting (which later is revealed as a clue to a museum mystery). The mythical land is a buzz of revealing past, present and future possibilities about the museum and its inhabitants. The participants are guided from the moment by moment play

to the appearance of information and events which depend more on an appearance of truthfulness than on some notion of accuracy about museum life. The students also are experiencing the teacher-in-role. She continues to interweave the mythical event with a mood of poetic breathing, questioning, grace, responsibility and other possibilities which was discussed in chapter three. Gareth relates the experience of revealing that conceals in the following conversational excerpt:

> it's easier if you do make it up because if you do go wrong you can always make it [the words] part of it and say something completely different to what you're meant to be saying, you don't have to get every single word right, 'cause you can pull up another word if you're mistaken, like going at it someway else.

Although the students can "go wrong," they are immersed in an atmosphere that obligates them not to take anything that is said for granted. The moment that students reveal by "making up" the information, known mythically as the play of words, the next moment is filled with the concealment of "different to what you're meant to be saying" (Gareth). The freedom to say and to err simultaneously enhances students' knowledge so the students can leap into a circle of understanding. Simultaneously, this clearing and veiling recovers the experience of mythical language as "a primordial understanding [that] always moves in a range of possibilities [and] continuously endeavors to discover possibilities" (Kockelmans, 1972, p. 14).

Heidegger (1971) talks of "on the way to language," which is, on the way to living in our home in which we dwell. He elaborates further that the 'way' is not given as in method, but as given by the thinking of the poet. The thinking of the poet and language in which we dwell, live in the neighborhood of one another. "A neighbor, as the word itself tells us, is someone who dwells near to and with someone else" (Heidegger, 1971, p. 82). Our concern here, in terms of revealing as concealing, is with the notion of dwelling "near." Given the freedom to say and err, the students immersed in a mythical atmosphere are not poets in the true sense of the word. However they live on the edge of poetry when releasing their thoughts in the arena of speaking that is at once concealed by the attitude of mystery. David, a student in the monastery drama, was asked by me what was the most important part of the drama. His response was, "It's when you have to speak out and if your not sure, you've got to say what you think." Asked what this means, David clarifies the experience of language that lives in the nearness of thought. He searches for the saying that is true by thinking of "the nearest thing to it [truth]:"

> Like if you said something I didn't know what to say or anything and I had something in my head like I would just say it [thoughts], I wouldn't know if it was true or not...like if someone asks a peculiar question and you've never heard tell of it or whatever, and you just say the nearest thing to it.

The searching for the truth that is concealed very often surprises the speaker. The mood of mystery that is concealed in what is said sometimes surprises "the who that is looking" (Levinas, 1981, p. 35). David, the same student who speaks "the nearest thing" to truth, finds unexpected possibilities in himself which he expresses as: "Well you just say whatever you know about it and once you've said it you don't feel so bad."

The revealing of the nearness of truth also includes the bodily and emotional experience. We need to ask, as Marx (in Kockelmans, 1972) does, "Is the sphere of concealment the sphere of irreducible mystery or is it the not yet unconcealed and to which do we grant priority?" (p. 252). Many of the students talked about the experience of concealment embedded in disclosure as a feeling, a seeming, a believing, or a looking. Rebecca is involved in a drama about the excerpts from Shakespeare's play Coreolanius. She has a conceptual knowledge about Romans gathered from sources such as her grandad and her classroom teacher, "I'd heard about the Romans... I've often heard my grandad talk about them... and Mr. Stevens [teacher] was telling us about them." But, in the drama, the scope of Rebecca's understanding about Romans is found in the "look" and the "feel" of knowledge she thinks is true:

> if I haven't understood something, but I don't think I've ever done that in drama, unless there's something that I think is right, the look or feel of it as right.

It seems in the experience of concealment, conceptual knowledge falls short of primordial understanding and could possibly establish a gulf between saying and meaning. The experience of feeling what lies behind the other side of the said draws in the speaking subject. Merleau-Ponty (1962) speaks of this experience of language in the following manner:

> "We find here beneath the conceptual meaning of the words, an existential meaning which is not only rendered by them [words] but which inhabits them [words] and is inseparable from them" (p. 182).

It would seem that many of our students give priority to the existential statement of fact, and, this would suggest that the mystery of mythical knowing and the enigma of facts are inseparable from the existential experience of language. Claire, a student in-role as a monk, is faced with the decision whether to hide a orphaned boy by lying to the boy's cruel master. Claire is familiar with a phelthora of facts about monks. She has to put the known into the precarious position of the unknown decision--Do monks lie? She, along with the others, try several times to capture the truth about the information of being a monk. They try "until it feels right," told by Claire in the following words:

> In drama you do that because--well if you get it wrong the first time then you have to try and try until you get it right. If it doesn't SEEM right ...you do it again until it FEELS right

All of this discussion about mystery, unknown, possibility, revealing that conceals, and other elements of mythical language could lead one to believe that a state of chaos could ensue in a classroom wherein anxieties could arise about educational context, about students who are saying "any old thing at all." This perception would be to misread the conditions of the mythical world as happening magically as opposed to the rational world of the techno-scientific which is predetermined by objective inquiry. However, this is not the case.

We can sense the students' desire for the enchantment of mystery at the same time they express a desire for revealing. To speak with a language in which we dwell, is to make us free in both a revealing and a concealing way. Levinas (1981) believes that, "to be authentically free is to realize that what is revealed is again more concealed" (p. xx). But freedom to speak has its limitations and it is tied to the speaker as much as it is to the spoken. Gareth, a student in a museum drama, spoke of not having to get the words correct, "just pull up another word." His statement is not as chaotic nor as limitless as Gareth makes it seem to be. He realizes the ordering of his words by having to "go in line:"

> Researcher: Can you say anything you want to say?
> Gareth: Not really, you gotta say like it's all gotta go in line, got something to do with what you said before, you just can't say anything from the top of your head.

So it is that what is revealed is tied to the unconcealed, that is, what is said is tied to the unsaid. Since the said originates in the mysterious depths of the unknown, the freedom to speak authentically remains tied to the truth as depicted by Marie, "You seem to think a lot of it is not true 'cause we are going too far with it [referring to saying anything without it being true]."

Now we ask to what existential truths is mythical language tied?

Granting the Possible

The openness that lies between the concealed and the revealed is fraught with anxieties in our understanding of the experience of mythical language. This openness exists concretely as the granting of the possible and is described from the inner concrete experience of the students in role. We will assume also that the granting of the possible, in reference to the experience of language, supposes that a person has something to say which can be resaid in other ways. The students are at a point where they, in-role as villagers, are given an opportunity to offer Guinevere ways of saving King Arthur from a grave political dilemma. If Guinevere saves Arthur, England goes to war for the enemy. If Guinevere refuses to carry arms for the enemy, Arthur will be killed. Hence, Guinevere must speak from the villagers' suggestions. The offerings to Guinevere from the other students resonate with a unknown future for the villagers, and thus for the future existence of England.

It is true that the dramas are imaginary experiences instead of actual existential experiences. There is granted the possibility of working out familiar and unknown futures in each of these situations of speaking. Ihde (1971), in his interpretation of the philosophy of Paul Ricouer, calls this imaginary experience (although not referring to drama) the myth of innocence. In order to elaborate on the concreteness of granting the possible, we can borrow the tone of Ihde's interpretations to compliment the students' experience of granting the possible within the imaginative context of the dramas. Ihde states, "the dream of innocence is nothing but the representation of a human life that would realize all its fundamental possibilities" (p. 86). With this tone in place, I will turn to the students' experience of granting the possible.

Once the students have participated in the daily routines of being archeologists, monks, townplanners, factory workers, or whatever their roles are; they begin to establish the spaces of speaking the possible. Steve, in a drama with the underlying theme of teenage alcoholism, combines his experience of the drama with what he assumes is Dave's experience. Both Steve, confined to a wheelchair, and Dave with several hidden physical and emotional handicaps, already experience life with fewer spaces and times for speaking about possible futures (my own autobiography threads through here). The two teenagers are responsible for tending to clients in a hotel lounge and

Steve speaks first of the experience of "not" being granted the possibility for speaking:

> It's feeling [being sensitive] I think. It's because there might be a person [referring in particular to Dave and himself] who is being ignored by other people, and drama gives the chance to express themselves... people shout at him [Dave] and push him away from everyone else.

Both Steve and Dave begin moving about the different spaces of the drama and creating a pub atmosphere along with classmates and the teacher in-role. Moment by moment the students are granted opportunities to speak about where to situate the registration desk, where the food storage should be, "what can we do for the elderly people and for the physical handicapped?," and "what can we do to stop that man in the bar from drinking so much?" Steve reveals the experience of granting the possible in the following words, "but when [we're] doing drama we get a chance to **Be** somebody, and to stand up for your rights and show what your really feeling."

Steve's last comments are quite a change from his description of the isolation of being ignored. The condition of being isolated which finds its essence in technology:

> threatens to bring about a state of affairs in which man merely labors, to 'produce' materials in a totally uncreative way and conceives himself as nothing but material. (Marx, 1971, p. 235)

Speaking that opens the possibility for creating new and different beginnings prepares us for a life of creative being and, as Steve suggests, "the chance to **BE** somebody."

The speaking that grants possibilities is located in the silent region of mystery that is part and parcel of immersion in the mythical experience of language. Rebecca, in a drama about Roman times, describes the immersion in pre-reflective language as an act of possibility disclosed to her from "just in you." The silent language of the unknown makes itself manifested through grasping the mystery from within and speaking its possibilities:

> You can express if somebody says... and nobody really knows why you like it, it's just in you that you like it and you don't really know why. (Rebecca)

This speaking from the body and soul submits to the play of possibilities that emerges from the depths of mythical understanding. The intellect becomes, not a method of rationality, but the way of mythical language that presents itself from the spontaneous illumination of the spirit.

The intense concentration of the subject who is granted the possibility of speaking surpasses the subjective experience. Once revelations of the soul enter the public landscape, the courage of speaking the possible is required. Neil is a student in-role as a monk. He is required to speak to the cruel reeve without lying that the monks have hidden a young boy from the reeve. Combined with Neil's own feelings about what a monk should do are all the

possibilities of speaking offered by Neil's classmates: How Neil could evade the answer without lieing? How he could just not speak at all? How he could divert the reeve to go somewhere else? How he could lie and say he never saw the boy? These are only some of the possibilities offered to Neil. Neil is granted a speaking that exercises the potentiality of being a monk. The experience of being granted the possible summons "all our courage" from the inner regions and is experienced as follows:

> Yes, sorta' acting out the personality of the person you're representing, well that takes a lot of strength and a lot of knowledge to do... well you think about it and you say "it's more than what is looks like, it's just something that there, that's inside you that says you can do it. (Neil)

When the space for the possible is granted in the playful context of drama, the student who speaks the possibility of personal existence and that of others (in this case - the monks) needs the quiet, calm support of classmates and the teacher's invisible embracing of the students' spirit.

The desire to speak from the landscape of the possible lets language speak itself. Language receives its life in the openness granted by the possibilities of speaking. There is time for rest and calm amidst the chaos in the experience of mythical language but little time or space for boredom. The students are granted freedom and future in speaking the possible. Neil granted himself the original

creative potencies of desire, self-knowledge (belief in self) and personal energy:

> Well you think about it (what you're going to do/say)... and as long as you can believe that you can do it you can, because if you don't believe you can do it like, mmmm, here's a person and they say "I can't do it" so in the end he's not going to be able to do anything, so the person that knows what they're doing is better because they can go out and do it.

The granting of the possible, in the everyday moment to moment speaking, exercises the potentialities with respect to our own existence and "summons the possibilities for speaking the fullness of experience [of the mysterious and wonderous language of the mythical]" (Ihde, 1971, p. 88). I will now consider the significance of the teacher and others in expanding the experience of language for the student.

Bestowing an Abundance of Words

In chapter three, The Experience of Mythical Relationships, I developed the idea of the teacher/student relationship in a face to face encounter as an experience of "Breathing Poetically With the Other." I must now attempt to interpret breathing poetically in the context of the experience of mythical language. I will use the metaphor of "bestowing an abundance of words" to develop an understanding of mythical language.

The few words of Dave in a drama about Canada's natural resources seem to embody the mood of being on the way to language. Dave's in-role experiences of speaking as a

farmer, a fisherman, and various other mythical personas, leads him through a path of naming into existence: to moments of revealing, to moments when there are no words for speaking:

> To be in drama, you can say all you know, and you can learn at the same time, like if you speak and enough isn't in the speaking, then you can learn from them [friends and teacher], and you learn from what you said. (Dave)

Dave clarifies that he has experienced speaking into the open spaces of the possible in "you can say all you know." Dave has spoken to the government officials (adults in-role) on why the government should be careful; not sell to foreign powers, should control our own resources, form cooperatives with farmers, fishermen and other workers in natural resources, and other possibilities for saving our natural resources from depletion. Dave also informs us of the experience of speaking from the region of being in the words "and you can learn at the same time." On the one hand, Dave reveals "all you know;" also he reveals his own being in "you learn from what you said," and on the other hand Dave indicates the embedded experience of the summons for bestowing an abundance of words. Dave's friends (in-role as farmers etc.) are standing behind him while Dave speaks. Finally Dave exhausts what he can say, both in terms of his own limitations and the lack of understanding on the part of the government officials (they give him the "cool shoulder," and say "we'll see"). No longer is Dave able to contribute

to the openness of the speaking space of the drama. Dave has reached the moment where "enough isn't in the speaking." The teacher recognizes an eroding power in Dave's voice and the strain of depleting words on his face. The teacher begins restoring Dave's repertoire of possibilities to offer the government officials. The teacher begins mingling among the other students in-role whispering new possibilities for them to recite to Dave (I wonder if we), surrendering adult experience to the young ears (I read where), reporting similar incidents in history (just like the time long ago), and withdrawing at the moments the students offer their own possibilities to Dave. Dave's reflection on the event tells us about what it means to bestow an abundance of words that keeps open the speaking power of the possible. Where there is no naming into existence there is no speaking the possibilities of our existence. We live on the edge of the silence of the inhuman and the fringe of full participation in our existence. Co-existent with Dave's lack of power to speak the possibilities is his shrinking lack of participation in the event. A thirsty soul needs to drink in the particularness of Dave's meanderings on the way to language. Dave turns to where the poets turn, the original source of language:

> man experiences himself primordially as, not as I think therefore I am, but materializes his existence, not in theoretical language, but in concrete doing, acting and making--in the practical concern with things and with others, language as that which speaks our existence is the language which comes from being in the practical everyday

> level of existence. (Kockelmans, 1972, p. 11)

Dave's experience, although not a grand moment in the history of speaking, nonetheless captures the essence of bestowing an abundance of words. He shows how "you can learn from them [teachers and friends when] enough isn't in the speaking." The bestowal of an abundance of words from others restores the openness of possibility and, in the same instance, restores Dave's participation in the mythical proceedings. The mythical context of the drama bestows words which are directed at the concrete, minute particulars of everyday reality that are of concern to the participants.

Several occasions meet us daily in which we are faced with the experience of needing an abundance of words. Either the situation is beyond our verbal capacities, or the situation is asking for words which we feel are inappropriate for authentic speaking. At other times perhaps the space, time or tone of the context does not invite or request participation. Likewise in the mythical world of Heathcotian-styled drama. Let me elaborate on this condition. Marie has been involved in a drama about a mystery letter found in a cave. Her classmates and herself eventually come face to face with strange echoes in the cave (actually a loudspeaker hidden on the balcony) that ask about a lost man called Walter (who wrote the letter). Nervously Marie speaks to the invisible person of the echo. She begins hesitantly to confront the voice with;

suggestions of why Walter might have written the letter. Questions concerning potholers responsibility for someone they do not know, challenges to the voice that it is lying about Walter, and other wonderings about why potholers should be frightened by the hauntings of the cave. Marie and her classmates are pulled further and further into a questioning and growing sense of responsibility about someone they have never met before. The primordial understanding of mystery, in this case brought about by the mystery of Walter's disappearance, moves the students within a range of possibilities about Walter's life. Their words flow boundlessly until the possibilities seem to be unrelated to the project. The mood of the speaking seemed to reach, as some students mentioned later, a point of "sillyness" and "no fun anymore." So it appears a shortage of words due to irrelevancy and implausible possibilities evoke a petitioning for authoritative contributions. Marie's teacher in-role senses the approaching narrowness of speaking. The teacher quietly circulates among the students bestowing a range of additional information, concerns, and warnings about the mysterious Walter. The teacher's words are timely, directed at the students' endeavors to discover possibilities about Walter. Marie relates the experience of her speaking journey including unsuccessful and fading "things to say."

> But once you get started you get used to it all after you said a few lines, we just make it up as we go along, the teacher just watches but if we do anything that's wrong or a bit stupid

> she'll stop us [if fact the teacher only played along with her, not stop her] and tell us and correct us... like I was running out of things to say and I say something really stupid and she says stop and give us a few more things we could say on it. [this particular situation]

The teacher presented many forms of speaking to the students. The teacher punctuated the context of the mystery with her own personal speaking, not as a methodical or controlling injection of words, but as a collection of questions, facts, refusals, pronouncements, beliefs and values to cultivate the primordial language of the students. After this the teacher withdrew to the shadows while the students reorganized their energies to speak selectively from the teacher's generous endowment of words. The teacher's withdrawal returns the power to the students in which a possible advent may address itself. As Brea says about the power of the possible, "you want it to keep on going and keep on going."

However to keep on going and going begs an attitude and strength of thought to continue speaking the possible. That strength is gained in large part by being in the world with others. The preceding quotes from Dave, the student in the natural resources drama and Marie in the cave drama, clearly conveys the strength conferred upon them by being with their friends and teacher. Dave mentions how "you can learn from them [friends and teachers]," while Marie talks of the teacher's contribution to her speaking when Marie 'runs out of words'.

Articulation through speaking in the openness of the possible is not meant to be a methodical undertaking, but a festival of filling in the details of the world in which we exist. Speaking the possible is "always an enunciation in regard to each other of the discursive logos with respect to something" (Kockelmans, 1972, p. 22). The participants' wandering words of digression tend to point to what is at hand rather than merely point to the end of the way. The co- summoning of friends and teacher ladens the context with an abundance of words that gather the participants to speak about the world in which they are immersed.

Mandy, in the drama about creating a museum, tells us what it means to be experiencing enunciation through community participation. With the cloud of concealment always present in discursive logos, Mandy's being with others takes the form of crowding, gathering, giving ideas, discussing, coming up with answers, looking, talking, and joining in while still keeping the 'talking about the museum' in focus:

> well we all gathered for the lesson well sometimes when people don't. And everyone was giving ideas and they'd say this to the lady and ah, well when the teacher [in-role] said well you discuss it and tell me when you come up with your answer, some people were still talking to the lady and looking at the objects but most of them were crowded around me and Sheree, and it was really funny 'cause most times that doesn't happen and people keep to themselves and just talk to their neighbors but here everyone was joining in and when you talked to your neighbor you were talking about the museum, most were doing it.

The tone of the discursive logos in which Mandy participates also includes what enunciation with others is not. Mandy claims, in the regular classroom that people don't gather around, they just keep to themselves and talk to their immediate neighboring classmate.

The bestowal of an abundance of words upon our life means building our language in a manifold movement of cultivating and constructing. The sense of building as cultivating means "to cherish and protect, to perserve and care for... tends the growth of its own accord... in the sense of perserving and nurturing" (Heidegger, 1971, p. 146). The sense of building as constructing is the making of works as in shipbuilding and temple building. The activity of bestowal releases us into the symbiotic experience of cultivating and constructing. When we are in a community of speakers, we assume the community remains open to the speaking of possibilities.

David in the Acadians drama, talks about the experience of bestowing as building in a manner that simultaneously unites the cultivating and constructing of language. His description of the journey from being a twentieth century archeology student to the face to face moment of his being expelled from his mythical eighteenth century Acadian home unpacks the layers of building a language of caring and rising to the peak of the experience. Although not explicitly stated, David's experience is contained in the

mood of the language moreso than divided by conceptual categories:

> We were getting into it more, it just got better and better, at the start you knew nothing and then it got to be archeology so that was the start of it and then to find a fort that just built it up more and then to be told that there were documents that just built it up more and then to be asked to dig them up, then one day we found this old chest, I think we were trying to find things from that, I think we were coming nearer and nearer to something, and we were digging up bones and finally one day we found this old chest and we had to be very careful with it and there were a lot of hazards like it would be in real life climbing down mountains with it and being on slippery roads and if we dropped it there was about a thousand years washed out and then to bring it up and find out what was inside that was really the climax.

Along the path to language, David moves through the constructing terminology of archeology to the cultivated language of being 'very careful'. There is no clear separation differentiating cultivating and constructing an abundance of words. The speaking weaves through a tapestry of starting, building it up, telling, asking, digging, finding, trying, coming nearer, being very careful, being dangerous, losing, bringing up, and then the climax of finding out what is really inside.

We must remember that bestowing an abundance of words means bestowing an abundance of life upon the existence of the speaker. New possibilities for speaking begin new possibilities for being. Rebecca describes the usual

classroom experience of limiting her possibilities for being as follows:

> You're not able to move and make it into anything you want, you got to sit there and just look at it and you can't think unless you are able to move.

However, as Rebecca spends time in a drama about Romans, she is able to "just look at something and take it from there and make that into anything you want" and is transposed into the changing as she states: "I'll change it and you can feel yourself sort of getting more into it." As we "get more into it," we begin to experience the world in a much fuller way. Steve, a student in another drama, compares the feeling of abundance as "giving us a little taste of what it's like NOT to have television... and [in drama] we can worry about more basic things in life." The concrete details of our lives begin to be illuminated and, in this state, boredom has less chance of entering our lives.

I will end this section with two examples of the power of the possible in terms of bestowing an abundance of words upon life. During a drama about monks, the students in-role are acting out the daily routines of monastery life in those days. Along with the teacher, the students are working in different personas such as cooks, herbalists, swan keepers, and carpenters. Neil is working in the drama space that is surrounding by all the voices of the other monks involved in their specific jobs. The community language bestows upon Neil a harvest feast of aromas, sounds and eidectic

rememberings. The empty space of the classroom is filled by Neil in the following description:

> Because the only good smell in the workshop was wood and like you could smell smoke in the blacksmith's and things like that... and as soon as you got out you could smell it... only a carpenter would love the smell of wood... like I said you can smell all the mede, you can smell the dinner and things, cooking and there's all different noises, chiselling and hammering and all sorts.

Brea injects an atmospheric carnival into her improvised story of a village legend. Brea really lives in a prairie atmosphere, but her words bring her near to dwelling in the seascape of distant Novia Scotia Arcadia. She and the other students begin talking of salt crusted faces, sounds of tidal waves, seaweed cliffs, and other ocean phenomenon. This abundance of words leaves the students with a rich experience of life in oceanside Acadia. The embedded atmosphere of a seaside landscape is caught in Brea's language, like the petals that stem from the blossom, Koto ba (Heidegger, 1971, p. 47):

> This is the sky.
> The sky is in the cave.
> What gives into me, gives from the sea.
> Come tell me, Why me?
> Where it remains a mystery.
> Where it is hidden in me.
> I have been hidden for many years.
> I am placed by a pier.
> I wear the sea like a dress.
> I must confess.
> The tide goes in.
> The tide goes out.
> It washes in and out.
> So please do not pout.
> Can you not see the lead.

Speaking that Invites Listening

The discussion of the experience of mythical language dealt with speaking that opens the possibility of our being. As listeners we engage in authentic listening with the open regions that offer a participation in the world of the speaking. The babbling that becomes boredom is not the speaking that invites listening. Speaking that invites listening seems to command attention for us to be quiet, and listen to words that possess a concentrated intensity. The listening that belongs to the experience of mythical language remains open to hearing the unexpected and the possible. This experience of language leads the listener to the next moment, arousing attention to new and deeper details for understanding ourselves and the world. We can attempt to understand the experience of speaking that invites listening from several situational examples.

The following incident was witnessed at the Tower of London in England. Two brothers, ages four and five, were demonstrating overtly reluctance and disinterest in touring the Tower sites, dragged by their parents to the ticket booth. Unexpectedly, a nearby Beefeater guard spoke in a steadfast and stern (yet playful) voice to the boys, "Ah ha, so you're the two scoundrels we put extra guards on for!" At that moment the two boys seemed elevated to another existence. Their body posture stiffened to a military stance, their arms fell to their sides, their feet marched to an imaginary band, and their chins lifted steadfastly as

they prepared to meet the fate of royal scoundrels at the Tower of London. All of this activity was carried out by the boys with smirks and gazes of playfulness. Obviously, something the guard said, and the way he said it, seemed to touch some essential chord in the boys' life. The boys were drawn into a mythical world as they passed through the Tower gates, transformed by the ticket agent's words.

The ticket agent's words were timely. He probably has said the same thing many times over the years; however in his wisdom, he is able to touch the dynamic inner life of young boys and channel their desire for adventure into a more special state of participation. He grounded his speaking not only in the mysterious power of the inner life of the boys but fused it with the situational and historical context of the Tower of London.

We can find in the students' experience of speaking in the open moments of the mythical curriculum, an atmosphere of listening that engages their attention to significant details. Mandy mentions how her classmates were "crowded" around her when she had to speak on a significant event to all the museum workers who are responsible for building a community museum. What Mandy has to say about accepting an elderly woman's donation determines the entire direction the museum will go. Mandy sets the tone about true listening in the following passage:

> The first thing we were listening to, it was about the knives and we [the students in-role] started chatting again for a little bit and then we started our cleaning and we stopped chatting, then

> she [the elderly woman] says they [the knives to be donated] were given to her and she says she thought they were silver, so we [the students] were chatting 'cause pure silver is quite valuable and I thought to myself ah I wouldn't mind doing a museum, it would be quite good, and then she started saying "well I'd like my name on them as well and she asked do you put names on things like that and we went yes, and that [brought us into the drama]."

The students were "hanging on every word" spoken by the woman and by their museum representative, Mandy. The details of the knife and the elderly woman's history and requests require the listeners to hear information about their museum. The listening is also intense because the speaking conceals the students' questions about what direction their museum will take. What Palmer (1969) claims about hermeneutic interpretation holds true for the listeners in the museum context:

> It takes a great listener to hear what is actually said, a greater one to hear what was not said but what comes to light in the speaking. (p. 234)

In the drama about King Arthur, the villagers are gathered around Guinevere. She begins to speak. The other students, who have given Guinevere suggestions, stand silently nearby; some hold hands; other grimace; others look tensely at their friends and others glare at the unfolding drama before them. Each students' suggestion for Guinevere is a possible new beginning for them and for England. The speaking is an advent (adventure) that invites listening by

the students. Rebecca tells us about the experience of speaking that invites a listening to the life-history instead of just historical facts:

> if you don't know how to explain something [referring to history lessons], and you know it's been good [important] and scary but mysterious [drama], you just have to say exciting... if you're doing something in history [regular class] and you're doing exactly the same thing in drama, you don't really listen in history but you do in drama.

Sometimes listening to another's speaking changes both the speaker and the listener. The students, in one drama as monks during the time of Viking raids on England, are gathered around an apple cart in which is hidden a beaten boy (actually a paper cutout under a cloth that is a metaphor for hiding Bede's bible from the Vikings). The monks have to protect the boy from the cruel beatings of the village reeve who is searching the monastery for his ward, the boy, Neil is to speak for the monks about whether to protect the boy or give the boy to the reeve. The atmosphere is tense as 'one slip of the tongue' could change the civilized life of the monks, the boy, and, metaphorically, England. Neil is moved by his own words: "I was saying to myself, the reeve looks really vicious... and we were quite scared really if he found the boy." Paul hears even beyond the immediate literalness of the situation. Somehow he transcends metaphorically to a deeper life story behind Neil's fear of the reeve:

> It was sort of the same feeling but I felt that he was going to find the boy...

> I felt the same way the time we had another visitor to warn me about it and I felt that something bad would happen, when the reeve came in and I heard him come in I had a feeling that soon something was going to happen that was bad and I thought I saw in me mind these ships coming across the sea and fire and people running all around.

The tension held in Neil's speaking to the cruel reeve conjured up another world for Paul. Obviously Paul heard in the speaking a deeper experience of the world. His listening bridged a gap between the danger to the boy and the danger of an invasion of England. Paul was able to stand in two worlds through his hearing behind the speaking.

The experience of speaking that invites listening is a tone of speaking moreso than a categorical event. The speaking, besides carrying a significant content in which the listeners participate, carries silent vibrations that penetrate the listeners' life in that situational, temporal, and historical moment. A group of young students have to cross a bridge held up by slaves (a group of adults in-role under a table as described by Helen in chapter two). The teacher has built the belief in the students that these slaves deserve to be there. One boy is moved to cross the bridge. He listened to the teacher (in-role as a servant of the Dragon King) and was moved to action. The boy then proceeded to speak himself. He heard an unjust existence for the slaves by listening to the servant. All of the participants now listened intently to the speaking of the boy. His speaking invited an intense listening since his

words carried the other students' desire to speak against slavery. The boy participated in the speaking and heard in the teacher's speaking the unsaid of the text. The boy obeyed the urgings of his will and spontaneously lent his voice to the others who were participating in the drama.

Speaking that invites listening opens up a world of possibilities for hearing in the spoken text a fusion of subjective experience, historical consciousness and ontological questioning. A listening for possible futures embedded within the present speaking that also carries the past is authentic listening. It is in the flow of the openness for hearing new and different worlds that we plant seeds for a poetic understanding our world. Steve summarizes the intense engagement of listening "to take note of everything" that remains open to possibility as follows:

> but in drama you can get your words out more freely, you can make your voice flow with what you're trying to say and when you say it, you have to look at people and try to note they are listening to what you are saying... and take note of everything.

Murmuring the Burden Back

We speak in the mythical realm, in a world of possibility. The fullness of living in our language requires that we realize the dark side of life. The possibilities include the tragic, repulsive and evil and without the consideration of these tragic elements in our lives our understanding of the world becomes romanticized. We begin to avoid the queasiness of speaking about certain

aspects of life; furthermore, we direct our attention to the hedonistic and narcissistic culture by warding off disturbing themes of our lives and by ignoring the fullness of language and thus, the fullness of life.

The title of this section Murmuring the Burden Back is borrowed from the oral tradition technique of the aboriginal Ainu tribe of Japan. The burden is a constantly repeated refrain that carries the melody of Ainu epic narratives. As the stories of the Ainu are recited over and over again, the circle of listeners murmur the burden back, that is, the participants engage in the life of the story by reciting refrains that reviewed the imagery, themes, and remembrances of the world (Philippi, 1982). I will use murmuring the burden back to describe the experience of weaving the tragic and evil threads of life through our language.

The experience of mythical language allows us the privilege of coming face to face with the tragic, repulsive and evil of our lives. The stories of these burdens are contained in the mystery, wonder and awe of our language, and in rhythms, tone, melody and pitch of oral textures. In the innocence of our daily living and speaking lies the possibility for the emergence of the tragic and evil. When we truly hear in those open spaces of possibility we can murmur the burden back; but, first, life stories must present themselves.

The mythical base of Heathcotian styled dramas are narrative-like in their content and their form. This style

lends itself to creating a landscape of life episodes that can be held up to the participants for reflection. We can begin to discern the burdens of living in the open spaces of possibility. One particular drama was very explicit in murmuring the language of a burden. A group of high school students were studying a poem about a street urchin. The poem described the condition of the boy, his street life, and generally painted a universal picture of poverty. There is one line in the poem that carries the boy's burden about his parents. The line is "And his wife ran off with the bombadier." It is at that point the boy's father began spending most of his time getting drunk at a local bar.

The students depicted a bar room scene; including one student as the bombadier, his buddies, the bartender, and a group of clients off to the side (one of whom was a friend of the boy's mother). Some students were not in-role but stood on the perimeter of the scene. The in-role students proceeded moment by moment to re-enact the scene as if the father were to enter the same room as the bombadier. The out-of-role students watched and commented as to how they felt the characters would act and re-act when the father entered the bar. Then as the total episodes were enacted, the spectators on the fringe of the drama began to chant in a hushed voice, "And his wife ran off with the bombadier." Like a Greek chorus, the participants murmured back the burden of the boy. In fact, one student later said to his friend, "No wonder the boy was left on the streets!"

Interestingly the next time the students study the poem, they may choose to interpret the burden differently by chanting a different refrain.

The freedom offered by the open spaces of the possible brings opportunities for living in the "hardships," and thus, in the language of hardship. In addition, the textuality of oral language deepens the contact made with the experience of our burdens. Granted, a variety of literary modes are embedded with the themes of evil and tragedy, but there is an added dimension of contact when we encounter the experience through the texture of oral language. Dianne, a university student, researched the coal mining industry of Lethbridge. She, like many of the students, found documents, books, films, and other resources on the topic. The students discussed the hardships of coal mining, especially the explosion that ended the industry. It was two specific situations which emphasized the impact of oral language and the face-to-face encounter upon understanding the deeper sense of hardships than routine research.

The first situation has Dianne and the other students meet George, aged eighty-seven, who actually worked in the coal mines since he was nine. He told the students about the working conditions: ten cents a day wages; no unions; and long hours in dark, damp tunnels. As George talked the students were drawn to him (they moved from their chairs to sitting storytelling fashion on the floor) as his graveled,

gruff voice embodied the wretched conditions of coal mining. A week later Dianne was in-role as a coal miner. She reflects afterwards on her role:

> Something else I notice. I did a lot of yelling in that mine. My voice sort of set the tone. Coal miners were loud and gruff and my miner's voice was loud and gruff too.

Dianne and George captured the ordeals of coal mining as they murmured the burden back through their language.

The second situation related to the coal mining drama comes from Gail. She also researched the topic thoroughly but she claimed later that it was an interview with a coal miner's wife that clinched the real meaning of the coal mining explosion. When Gail went in-role as the coal miner's wife, she tried to embody the persona through body, clothing and language. Other students interviewed Gail while she remained in-role. When asked about the explosion, Gail paused, gathered her thoughts, and spoke of "the day she'll never forget, the day her husband died in the explosion." The moment was not intended to be melodramatic, but the atmosphere in the room was one of stunned silence. Even a year later, several students talked about how unforgettable the tragedy was. The tragedy of daily life was understood by talking to and hearing about Mrs. Prokop.

The freedom of mythical openness encourages the participants to explore the grey areas between the polarities of good and evil. The explorations begin in the struggles of daily living. Brea "lives in it" (the lower

down version of the hardships) and her words bear the experience:

> soon we won't need to know anything, we will have machines to do it all for us, but drama prepares you for the hardships, you sorta' live a lower down version of the hardships and you know what life is going to BE like out there in that world because that world can be very hard on some people, in drama you LIVE IN IT. (emphasis hers)

Rebecca augments Brea's experience of the technical twentieth century and the mythical version of daily living. Rebecca compares the impoverished, routine realities of daily living with the fullness of living the difficulties of an eighteenth century Acadian fort:

> I was just trying to survive. My friends were just doing the normal day life. It was routine. Nowadays we get up, go to work, come back, sleep, get up, go to work. It's a lot different in the fort. In order to live you have to on your own hunting to get food, it was difficult,... it was like Port Royal, how the day would usually go, instead of water already in the taps you'd go fetching water, it just like the laborers, you'd have to go to get something, and bring light to the house like getting lamps. I had to take care of the children and they would have to help like if we were out of water, I would go or the older child would go get the water or do the butter or something.

I repeat the texture of oral language cannot be embodied in printed language, but her words do breath of the spirit and burdens of daily living. We find the seeds for the problematic condition of boredom in Rebecca's and Brea's words. Brea's statement, "we will have machines to do it

all for us," certainly removes the responsibility of including the burdens of everyday living in our learning.

The following conversation of Kelly's, in-role as an Acadian villager, points to the power of letting language speak itself. Kelly's mythical life is "a hard life:"

> It was a hard life and if you had kids it was really hard, you'd have to get all the stuff for them. The crops were doing pretty good but everybody was coming in so we had to stay in the fort a lot so we couldn't be out to the crops to attend them to make sure they were growing good and give them water if they needed it, so it was getting the food that was hard and in winter time it was really hard, the coldness.

Most of the students I interviewed about their drama experience mentioned the difficulties of daily living. The experiences are imaginary, but what echoes throughout these experiences is a deeper sense of an understanding of life. Paul, like most students who shifted to living in the mythical experience, also shifted his language from the impersonal 'they' to the personal tone of "you," and "we:"

> yes it was a very hard job and sometimes it get a bit hard for you, when you are trying say, to make horseshoes and you bend it, curve it too much and you have to straighten it out.

The students in the different dramas also experienced a glimpse into more tragic sides of life. The tone of the students' language on these occasions reached toward the terrors of existence. Whereas conceptual language is forgetful of the experience of the tragic, the fullness of

mythical language has the same characteristics as that which it represents. The barbaric threat, represented in the following passage by the cruel reeve, contains tragic elements such as viciousness, terror and guilt:

> The reeve came in and knocked viciously at the door and asked 'is there anyone at the gate?' Then we said we were working and then the reeve says, 'well I'm back'... and the expressions on everybody's face were like terrified in case he found the boy... we had to restart and restart the expressions because we had to have a guilty conscience on our face.

As Neil explored the experience of being terrified, he reached closer and closer to the burden of being a monk. Monks do not lie. Neil adopted the conscience of a monk when he wore guilt on his face for telling a lie. The terror of the reeve was a potentially destructive force in the peace and truth of a monk's existence. An important point to remember is Neil was not a terrified person even though he experienced the sensation of a monk's terror at the possible destructive force of the reeve.

Another burden carried in a monk's existence is one of caring for people in spite of the tragic and repulsive. Neil describes the burden: "If people do horrible things to the boys we have to take the boy away if he is harmed in any way." The terror of the tragic and the burden of caring for others is carried in the language of the written passage recorded by the drama participants:

> We had to choose if the boy was going to get caught or we were going to hide him What to distract the reeve

What to hold down
What would get angry but not so angry it
would get the reeve looking in the cart
Here is the time we helped to rescue a
boy
We warned him
We clothed him
We soothed him
We cared him
We washed him
The reeve punished him with words
He called him a thief

I have presented several examples of murmuring back the burdens of our lives. The students touched closer and deeper to the energies of daily struggle and human terror by uttering the words of the human condition. The textures of oral language and the openness of possibility fused in the imaginary experiences which penetrated the dark side of our existence. The mythical language of murmuring the burden sometimes reached titanic proportions, giving voice to deeper longings.

Kelly and Samantha, two grade five students, participated in the drama sessions about the expulsion of the Acadians in 1756. Kelly's inner energies are stirred. She is a struggling single mother with five children. She talked about the "hard life" of being an Acadian settler. Eventually, the nausea of the decree consumes Kelly and the other villagers. They form around the soldiers a living wall against the assaults of reality (Nietzsche, 1967), assembling every member of the drama into a rhythmic movement of murmuring the burden back. The scene is like the chorus of satyrs in a Greek tragedy. Kelly's experience

mingles among the chorus of other voices. In the ecstasy of the moment she speaks:

> I was angry. They made life even harder for us than it was. I just felt like bursting. I got really hot, and I as using a whole bunch of energy and stuff. My body was all tense. I was more powerful than I usually am. I just felt it. I don't usually feel powerful but I guess I am when I'm angry. I just got all this anger stuck in me and you just want to get it out. I just feel like pounding or kicking something.

Kelly for a split moment stood outside herself in the ecstasy. The joy of the experience wrung sounds of anger from her. Her voice bore the experience of when life changes totally. She stood in astonishment at the experience of expulsion; feeling like bursting, really hot, all tense, and wanting to release the anger by kicking or pounding. Kelly was astonished at herself: "I don't usually feel powerful."

Samantha shows us even further the experience of mythical language. She is part of the chorus uttering the nausea of expulsion:

> I was really an Acadian, this is our house and it's going to be torn down or kicked out and be thrown in a boat, families separated, it was scary, it was powerful, and it was just an overwhelming feeling, you can't really describe it.

And in this context Samantha could not describe it, she could only experience at a very deep level of knowing that "overwhelmed" her. After the drama she ran down the hall to her mother. All Samantha could utter to her mother was

"Wow!" This exclamatory release of inner feeling derives from the roots of wonder and awe, precisely those elements that move us to the speechless as we stand before the gods.

Standing before the Gods

Nothing captures the experience of mythical language as much as the uttering of archaic structures of semantics, syntax and vocabulary. It is in the speaking of archaic language that indicates the recovery of the origin of the word, bringing the speaker as close to the original speaking as possible. The teacher and students who journey together through the labyrinths of the mythical world touch the essentialness of life in a distant and fabulous past. The participants arrive at the moment of meeting the sacred; that is, an encounter that finds them standing before the gods.

The teachers and students who journey through any one of the possible experiences of a Heathcotian styled drama come to understand the true story as lived by the original speakers of the language. As a result of a series of mythical events that lead to the origin of the quest(ion), the language spoken upon encountering the sacred moment embodies the consciousness and the experience of those present. Throughout this chapter, many students have spoken of their experience of mythical language. The journey began in the language of the profane; the as yet uncultivated language of the initial speaking of the language. The

linguistic odyssey ends in the encounters with the gods--the arrival at the source of the words.

The content and form of the language spoken upon the arrival at the source of the experience articulates the mystery, wonder and awe of standing before the gods. Steve, upon meeting the ghost hidden behind the wall of an ancient hotel, claims, "Everybody was FLABBERGASTED." Louise talks to the mysterious voice of the cave, "This I will not tell you." A university student in role as a sacred stone, must point some early European settlers to the Blackfoot Indians who can save their lives. She speaks the sacred tongue of wisdom, "Seek from those who know." A student in the Acadians drama, was standing before the gods of war (the soldiers) reading the expulsion decree. She uttered with clenched teeth, "Thou art the ones who will force us from our homes." Paul, as a monk, has to protect the sacred Bible. His "slip of the tongue" reveals his immersion in the mythical depths, "We keep the bible in a place where it can't be caught on fire,in case the monastery catches ALIGHT...once came the Vikings."

The archaic structures of mythical language indicate a possession by the gods who create the original experience and thus recover the original language. The language of the gods moves those who stand before them from the ordinary to the fabulous levels of experience. That moves one to be "flabbergasted" as Steve claims. Flabbergasted derives from such words as wonder, amazement, marvel, bewildering and

extraordinary. Neither is archaic language subjective. It is the language of immersion in an extraordinary moment where the subject is able to stand outside herself in a moment of ecstasy.

There is an intense engagement required for speakers in the mythical realm since the language emerges from the arena where human beings encounter one another. Not only is there a voyage of speaking through the known and the unknown, but the desire and struggle to understand the meanings of our quest(ions) raises us from mundane attraction to the world to a level of commitment requiring endurance and friendship. This engagement is consistent with the hermeneutic attitude of a desire for commitment to understanding through language. Similarly, the word is not taken for granted during the experience of mythical language. Similarly, it is grounded in the everyday, immediate context.

The center for archaic language is the mysterium tremendum (awe, mystery, wonder) and mysterium facinas (perfect fullness of being). The sacred can manifest itself in many forms, in many times and places, and at any possible moment. Trees, mountains, favorite chairs, morning walks or any non-human element can become a sacred object which we can stand before. In the mythical world, every thing carries the possibility for becoming sacred. Witness young children who are on a hiking path as they are distracted by just about anything and everything on or near the path. If anyone has ever cleaned the pockets of a young hiker, they

know that rocks are special. And one rock among all others will become the sacred rock to place on the bedside table. It is interesting to note that Blackfoot Indians carry small stones as an object of the sacred when they need the strength to interact with the gods. The Native Indians also address all of life as Thou (in fact in some native languages there are no pronouns to designate male and female).

The experience of mythical language "communicates an idea of the world but as a succession of events and suffering which force language back into the primordial state (Megill, 1985, p. 80). Speaking archaic language in the everyday is not a common phenomenon. To reach the depths of archaic language, that is, to have the gods reveal themselves is a long ardous journey. The openness in the mythical world makes possible the sanctification of everything. The possible world becomes a disclosure of unexpected meanings as the participants stand before the non-human and human elements of mystery, wonder and awe. They speak the only language available when one stands before the gods, the experience of archaic language.

Samantha briefly describes the mythical journey of the Acadian drama. She presents us with the experiences that lead her and several other of the students to the depths of the sacred:

> we were doing all these things [activities], looking for the archeology stuff, and putting everything together, the bird in the rock,then we found this treasure with all these documents,

> because we learned from all these papers,
> and then all of a sudden things changed,
> we were transformed into Acadians and the
> message of how we were.

The message was the Acadians lives would change. This brought the students, in role as Acadian villagers. Their language confronted the gods before them. The Acadians were confronted by a possible abrupt change in their lives. Their language shifted at that moment to the archaic resonance of the experience. The students reached the zone where artists and poets live.

The students had no knowledge of the path the drama would take. It was the series of experiences in which there many moments of speaking the possible. At each episode of the drama, the language carried the foreshadowing of the final moment of expulsion even before the students were faced with the documents or the soldiers. In a spontaneous storytelling session in one of the dramas, Amy spoke these words (captured on audio tape):

> The sea with all its power
> Some kind
> Some gentle
> Some rough and some strong
> The wind
> Its rough skin sweeping through the trees
> The trees they bend
> Behold the beak of the bird
> The bird
> The bird standing proud
> Proud as a king on his throne
> He sits there, on and on forever.
> Will anyone find it?

Some high school students are monks during the Catholic Reformation. The archaic mutterings from one student, "My

brow doth sweat from the labor of my hands" are similar. This surprises his classmates and himself. But on the other hand, they realized they had reached some different level of consciousness. One burly student remarked afterwards, "I don't know what happened in there (the drama). You'll never be able to explain it." And that is the condition we must accept in the experience of mythical language. We reach the possible moment when the only available language to speak the potency of the unexpressible is the archaic language of the mythical. We return to the everyday with, as Samantha expressed, "the message of how we were."

Summary of Chapter Five

If we consider language the house in which we dwell, the experiences we provide for our students needs to consider the mythical openness of possible speaking, and furthermore, return our notions of language to the rightful place, the being in the world. We live with students in a mythical realm. They are immersed in language that speaks the possible. We poetize their experience, in other words, we create environments that has the students and teacher travel on an exhausting odyssey through the playful phaze of the mythical.

## CHAPTER SIX

## MYTHICALLY-BASED CURRICULUM: A PASSION FOR THE POSSIBLE

### Introduction

I began this study in the words of teachers and students who talked of their educational experience as boring. Indeed, with rare exceptions, both teachers and students seemed lost to this experience. Their shrugging shoulders, and their words, "I don't know what it is, it's just boring" demanded a further interpretation of boredom, not in an explanatory way, but in the light of understanding the phenomenon. With very limited to nil time for teachers to reflect upon the wholistic picture, I was led to pursue an atmosphere that addressed the problematic of boredom while embracing educational principles of leading and guiding the latent potentials of humans and their humanity.

I found Dorothy Heathcote, a drama-in-education specialist, embodied attitudes and practices which recovered some essential aspects of education. I found, after an apprenticeship with Dorothy, conversations with her students, my own attempts at emulating Dorothy practices' and readings in philosophy, mythology, hermeneutics and phenomenology, that I was immersed in a mythically-based curriculum which recovered **A Passion for the Possible.** The passion for the possible is intended, not purely as the

creative imagination as Kierkegaard intended the phrase to mean, but as a movement which engages teachers and students in the present moment of being together and leads them into the future. I will consider the observations and revelations from the previous chapters as fuel for understanding the meaning and implications of **A Passion for the Possible** in the educational life of teachers and students.

Letting Be as Experiencing Freedom

The students' conversations about their experience of Heathcotian-styled dramas resonate with expressions such as, "It's like free." "It flows." "It's fun." "It's interesting." "It's scary." "It's frightening." When we probe deeper into the hidden meanings of the students' words, we find implications for the significance of their participation in their education. The phrase "letting be" means:

> to engage oneself with the open region and its openness into which every being comes to stand, bringing that openness, as it were along with itself... not as a neglect and indifference, [but] to engage oneself with being. (Heidegger, 1971, p. 76)

The teacher realizes this in a way that requires a fascination with, and a summons to come face to face with the student. The sensory dimension, the first port of entry into the inner life of the student is realized in a manner which searches for some hidden possibility for the latent self to come forth. The face in Levinas' (1969) perspective

opens the relationship to an infinity of possibilities given by the uniqueness of the other and the teacher's attitude to draw forth this unique inner life of the student. The student finds a flow of moments kept alive by the play of possibilities provided the latent desires to move forth into the openness, to let be the inner life, the feeling, the stirrings that need to flow like a small trickle of water finding its path.

Let us remember the students' experience of freedom and flow as one moment in their education speaks to every moment of the future awakening of their humanity. Again, we will keep in mind what Heidegger (1971) says about the real meaning of experience. His description of experience requires we touch the inner life before a true experience occurs:

> To undergo an experience with something --be it a thing, a person, or a god-- means that this something befalls us, strikes us, comes over us, overwhelms and transforms us,--we endure it, suffer it, receive it as it strikes us and submit to it... let it touch the innermost nexus of our existence. (p. 57)

It is here we find the meaningful essence of the students' words. They desire a constant play with possibility which lights the inner life. This is the experience of excitement that sparks desire and catches interest to move forth as engagement. The excitement is fueled by the question of self and other being in the world. The question is answered first as a possibility, and then becomes a movement of

wonder into the world. The structure of a question becomes the beginnings of the structure of freedom as a letting be which engages us, both teacher and student. Possibility is a manifestation of freedom only when it engages those present to the question with an attitude of letting be. A passion for the possible seems natural to the existence of play in the early beginnings of a student's learning. When this flow of openness is removed, the participation through play is eliminated. Boredom, that is, lack of participation, begins to disenfranchise the students from their inner life. For students and teacher the passion for the possible opens them to a moment by moment engagement with the letting be which invites freedom.

The teacher in a mythically-based curriculum shifts her attention from the known and expected to the unknown and unexpected potentials in the students. No longer can categorical theories or stages of development guide her being with students. The teacher, in a mythically-based curriculum, is educated to interpret and understand the inner dimensions of students. Teachers respond to their students' desires and interests, and shift the focus from pre-determined curriculum objectives and lesson plans to a focus on the students' wonder, questioning, believing, and feelings about themselves and the world. The students must also shift their focuses from "doing their own thing" to an attention to the opportunities provided and expected of them in the openness of possibility. The students, if required

to experience curriculum through the inner life (curriculum as-lived), learn that to undergo an experience means to suffer, to endure, and to submit to the possibilities in a deep sense of play. Passion means to suffer, endure and submit to the play of the possible.

Educating from the Inner Life

At the beginning of this study, I discussed the principles of the techno-scientific curriculum. The principles disregard and are suspicion of the spiritual aspects of education. This secular view of curriculum prejudices us against the significance of educating from the inner life. The metaphor of spirit opens education to exploring mysteries of the world, especially as origins of being in existence. Mystery in a mythically-based curriculum explores all origins, especially the origins of our humanity. The content and form of curriculum is derived from the origins, that is, from the "letting be" of the participants. The significance given to these sensations of the inner regions of being send quivers which are released into the freedom of the movement. Teacher and students are led by these sensuous movements and feelings. Their desire for release, and being granted release of these inner sensations, finds that education begins in the freedom of letting the inner life show itself.

The notion of educating from the inner life is foreign to the structures of the techno-scientific curriculum. The structuring of the mythically-based curriculum comes from

the arrival of truthfulness, pushed from behind by desire and interest to find in the openness--the truthfulness. The fact that truthfulness in the mythically-based curriculum is never fully revealed, that the element of mystery also conceals the truth, means education comes from the inner regions of being in the world. The mythically-based curriculum is thus ontologically structured unlike the epistimological structures of the rationalized, objectified techno-scientific curriculum. But here is where juxtaposition between the former and latter structures of curriculum is required.

The dependence on educating from the inner life could lead us into a subjective solipsism and anarchy. However, in the relationship between teacher and student lies the meaning of the passion for the possible. The student moves forth from the latent potentials for being. The teacher is engaged also with a passion for the possible that is grounded in the educational promise to the student, "I will lead and guide you to the possibility for your own being to manifest itself." The teacher does this through strategies gained from experience and study but also from a sensitivity to the inner dimensions of the student. The inner life, however, takes priority, which in the mythically-based curriculum, means different focuses and techniques come into play for the teacher. The teacher's recognition of the student's passion (the suffering, the enduring, and the submitting to the possible) driven from the inner life and

by the desire for freedom creates techniques which are more magical in quality than the explicit methods of the techno-scientific. Hard work and sensitivity to the meaning of passion for the possible becomes the techniques of the mythically-based teacher.

Awakening to the Spiritual Relationship

The return to the density of the inner dimensions in the face to face encounter of the mythically-based curriculum can not be reduced to categories or theoretical perspectives. The relationship between the teacher and the student becomes more of a story of their daily existence together. The knowledge of when two lives encounter each other in their strangeness is a story of mystery, wonder, and fascination at the other. Each encounter, given the freedom for the "letting be" of the other, awakens the teacher-student relationship on a daily basis. The memory of the other and the knowledge of the other is gained not in a theoretical way but in a knowledge from the face to face. The summons of the other and the submitting to the latent possibilities coming forth creates a sensory and practical sensibility for the other. Instead of predictability determining the source of the relationship, a shared passion for the possible shifts the traditional subject/object separation of teacher and student in which one causes an effect in the other, to an intersubjective returning to the other's strangeness. It becomes a relationship where learner and teacher melt into a desire for a common

understanding of life. The teacher of a Heathcotian-styled drama moves in-role with the students to breathe poetically with the student, bestow an abundance of images and words upon the student, and keep open the freedom for the play of possibilities to manifest themselves.

This means a different stance for teachers and for students. Mystery takes priority over theory, the unexpected is given sway, and understanding matters over explanation. We, as teachers, are educated to be sensitive to the nature of students' experiences which evoke desire and interest, and allow the freedom granted by the play of possibilities to emerge. The curriculum planning incorporates the structure of the story of the students' lives. Evaluation becomes a shared journey of interaction, both orally and written. The students and the teacher ask questions of themselves and their levels of learning, whether the student was moved from a level of attraction to a level of passion where perhaps a bit of learning occurred.

Connecting with the Concrete

The moment by moment life governed by the play of possibilities is tied to the concrete, especially in the mythically-based curriculum of Heathcotian-styled drama. Not only is the knowledge derived from the here and now of drama, but the existence of the student is present at the moments in the concrete. Granted, the experience of the concrete is dramatic illusion, but the experience the students undergo regarding freedom becomes a practical

reason guided by the immediate and spontaneous play of the drama. One moment leads to the next in the drama and keeps a flow as the students and teacher become "lost in the play." The players are guided by the story of human daily struggle, and in this way keeps the concreteness of our lives in sight.

Again, the importance given to the inner-standing combined with welcoming the unexpected and unfamiliar into the drama serve to keep the mythically-based curriculum similar to the unexpected and unfamiliar moments of everyday life. Life as-lived contains elements such as: surprise, disappointment, danger, and the tragic. These are the same elements of the mythically-based curriculum experienced by the participants. Heathcotian-styled drama selects moments from the concrete situation of humans being in the world, freezes them in the here and now, and holds life and ourselves before the reflective mirror.

The study of the world and ourselves is of value only when the rational thinking is a practical guide and of an ordering where the fulfillment of freedom is actual. Mythically-based curriculum asks--"So what does this mean for the concreteness of our lives?" The everyday is kept in focus as the action spirals around the central themes of our lives. The inner life of the learner and the object of the study meet in the experience of the concreteness of drama, where the learner and knowledge are contained in the body, time, space, and being face to face with others. As the

action spirals around the theme of the drama, the students and teacher are acting "according to the conformity explicit with our [real] experiences of life" (Ricouer, 1974, p. 385). The experiences of the mythically-based dramas are connected with the concreteness of the everyday life.

Acquiring Sensitivity to the Details of Life

Another feature of a mythically-based curriculum is the abundance of sensations, images, and details of life which are open to the scrutiny of the participants. Without the objective, rationalized ordering of the teacher and students' experiences, they are left with an abundance of life from which to attend to. Furthermore the freedom offered by the plethora of possible choices keeps the participants alert, free to experience what is of interest to them and what is needed to make sense of the content of life.

This means an abundance of details are made available to the students. The abundance, comes not from material goods, but from the imagination's passion for the possible. The mythically atmosphere is laden with as much imaginative wealth as the context allows. An imaginary piece of jewelry has available more imaginative renderings than an actual piece. An imaginary monastery can become as detailed in the imagination as a real monastery if the details are made significant through the participation in their creation.

The freedom to build the details of the mythical context, lend an opportunity to sensitize ourselves to the

details of life. In the context of the playfulness of drama, we can be sensitive to details just for the sheer pleasure and joisance of choosing. Brea may be able to memorize the names of Nova Scotia wildflowers from an encyclopedia and not recognize them or even care for them in real life. However, given the possibilities of the mythical context, in-role as a botanist, Brea certainly becomes engaged in remembering the details of wildflowers. And the details of our humanity are awakened and illuminated in the mythical context. Rebecca, two years after being in a drama about the Acadians, says she remembers "absolutely everything" about Acadians, even "exactly what the villagers said to the soldiers!" This leaves us with the question, "What details of the imagination and memory do we want to educate and how?"

Adventuring which Fires Creation

The return to the origins of creation, whether the original meaning of the word or the event, is an essential structure of the mythically-based curriculum. The students who enter the structures of the mythical curriculum plea for the freedom to enter the mysteries and experience the flow brought about by the possibilities for creating new beginnings. The strong desire of students to be with their friends and to share adventures (the root meaning which means the advent--the beginning of something new--such as the beginning of a season, a work of art, a journey, a history, a life) opens the curriculum and the relationships

to collective creativity. The teacher and students listen to their own inner rumblings to join with the others in the creation of possible new worlds. Like any adventure, the journey is not easily traveled but support, trust, and faith is granted by the other students and the teacher who share the same journey.

We are inserted into the structures of the mythically-based curriculum as if we are beginning a new adventure each moment. The shadows of mystery that prevail, heading into the unknown, open to the unexpected possibilities, and the constant wonder at everything around us, leads us toward a radical creativity. With the freedom to begin anew each time we enter the mythical phase of the curriculum, we hear the primordial fires of creation. We treat ourselves to the carnival which celebrates the unity of our present live with the past and the future. We are given what Prometheus stole from the gods, the secrets to the fires of passion and youth. The radical creativity comes not from production of goods or even works of art but from an openness to the possibilities for political, social, and cultural justice. The opportunities given to the students in a mythically-based curriculum offers freedom to begin anew. When we take the interior life seriously, we begin cultivating our humanity.

Remaining Open to the Dialogue

The opening for creating possible new beginnings frees the participants of a mythically-based curriculum to remain

open to the dialogue. Both the speaking and the listening is a concern with the interior dialogue which is bound up with keeping oneself open to the other. There is a speaking which invites listening, again not for the expected but for the unexpected, and the inner truths that are hidden by appearance. The open dialogue welcomes new interpretations and understandings, new meaning, and an unfamiliar unpacking of familiar meanings. The other is always ready and open to what is essential in the speaking or the listening. The dialogue is kept alive by the face of the other that summons questioning and meditations on the mysteries.

The dialectic is a condition of open dialogue which is always striving for balance. The tension created by the unknown and the unexpected means a passionate participation in the possible. Remaining open to the dialogue poses the possibility of broadening one's perspective or conceptual framework. The confronting of others' beliefs and presuppositions develops a rationality, not in a technical sense, but for the essentialness of life. The rationality in a mythically-based curriculum is a freedom which follows the lead of the other. We speak to invite listening and we listen as if we were speaking.

The dialectical textures created by the face to face and the oral based dialogue excites the interior dialogue of the other. Here we find a language beyond the expressive. We begin entering the archaic origins of the word and thus the origins of our language. We rid ourselves of familiar

grammar and vocabulary and grab at the appearance of new experiences through our language. To experience language we endure it, suffer with it, and submit to its hidden meanings. The openness of mythically-based dialogue seizes at truths from the inner dimensions of being where we have never been before.

Hoping for New Beginnings

Ricoeur (1974) sees freedom in the light of hope (pp. 402-424). The students longing for the freedom to let their being move into the open regions of possibilities are expressing a deeper longing of a hope for adventure. Besides the essential relationship of being with others, the students and teachers overcome the condition of boredom with desire for adventure. Their imaginings of what the future moments of their education might be and what they might become does not exhaust the function of a mythically-based curriculum for finding new beginnings. The hope for new beginnings awakens constantly the dormant consciousness which is put to sleep by the non-participation of the individual created by the pre-determined structures of the techno-scientific curriculum.

The students' plea for freedom to enter the mystery, wonder, and awe of a mythically-based curriculum requires a promise that opens them to the future. The promise of education to lead and guide the other toward their highest potential and good recovers their essence from the dehumanization essence of technology. Only when we can feel

the dynamic of life from the inner regions which are given expression and priority in education can we begin to continue building up possibilities for a creativity about what is deepest in life.

We begin to find ourselves in the stories of others. We remember the stories that thread their way through our own daily existence. Which brings us to the never-ending story of adventure, that is, the hope for new beginnings. The hope lies not in abstract, metaphysical idealism but in the moment by moment participation in the concreteness of our everyday life.

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# APPENDICES

# APPENDIX A

## TWO MODELS OF MAN

Page 268

was removed because of the unavailability of copyright permission. This page, which outlined the Behavioral Model of Man and the Phenomenological Model of Man was taken from:

Spodek, B. (1973). Early childhood education, N.J.; Prentice Hall.

# APPENDIX B

# BIOGRAPHICAL NARRATIVE AND INTERPRETATION

Pages 270 to 293

were removed because of poor quality of print.

This was a transcript of a dialogue between

my mother and father.

# APPENDIX C

## OVERVIEW OF DRAMA MODES

Pages 295 to 296

were removed because of the unavailability of

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These pages presented the pros and cons of

13 drama modes.

The material was taken from:

Neelands, J. (1984). Making sense of drama.

Liverpool: Heineman Press.

# APPENDIX D

# NARRATIVE AND INTERPRETIVE TEXT OF RESEARCH CONTEXT

Pages 298 to 313

were removed because of the poor quality of print.

This was the transcript of an interview

with a teacher.